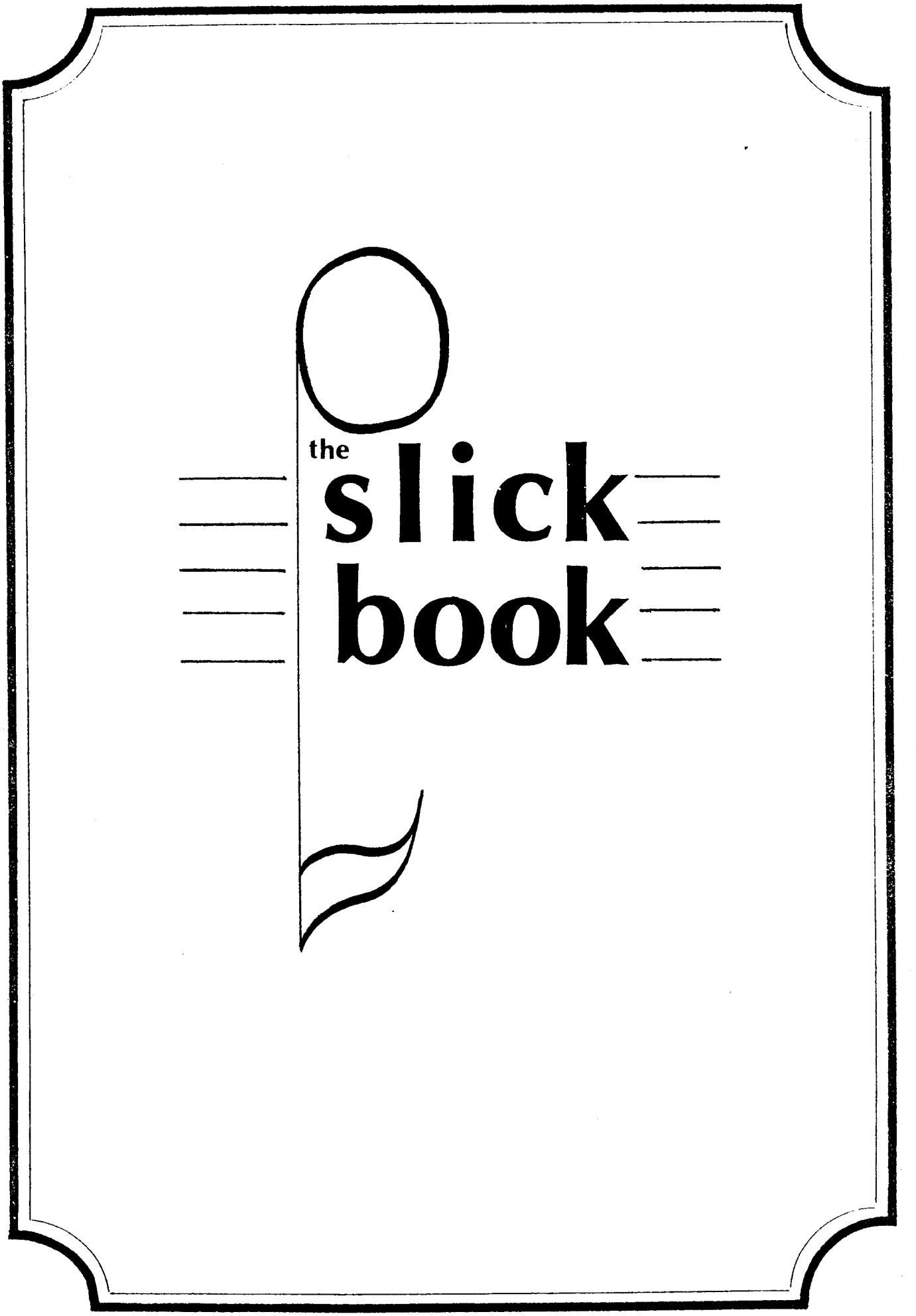
VISIT…


the
slick
book

1 MELODIERNA

(a) SÅNGBARA

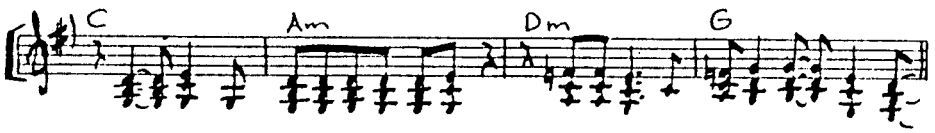
Framför allt i balladerna är melodierna väldigt sångbara och landar ofta på ters eller sjua på de betonade taktdelarna eller på någon färgande ton. Tonmaterialet är i huvudsak hämtat från tonartens egna toner.

EXEMPEL på mycket sångbara melodier:
- Just once (Quincy Jones - "the Dude")
- Smile again (Manhattan Transfer - "Mecca for moderns")
- Through the fire (Chaka Kahn - "I feel for you")

(b) "KOMPPRYLAR"

Många melodier, speciellt i refrängerna är närapå mer en sorts kompfigur än en melodi. Rytmen och tonernas harmoniska funktion är ofta viktigare än den melodiska aspekten.

EXEMPEL på refränger uppbyggda av "kompfigurer":
- All right (Christopher Cross - "Another page")

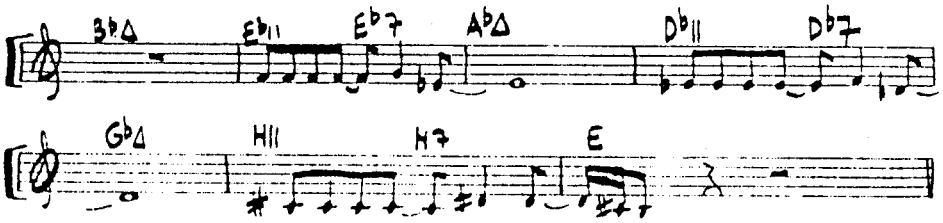


- Look who's lonely now (Randy Crawford - "Secret combination"."Bill Labounty")
- Trouble in paradise (Al Jarreau - "Jarreau")
- Mornin'(dito)

(c) SEKVENSBASERADE

En fras eller ett motiv upprepas (mer eller mindre exakt) i ett annat läge. Hela låtar eller refränger kan vara uppbyggda av sekvenser.

EXEMPEL på refränger som är sekvensbaserade:
- Livin'inside myself (Gino Vannelli - Nightwalker)



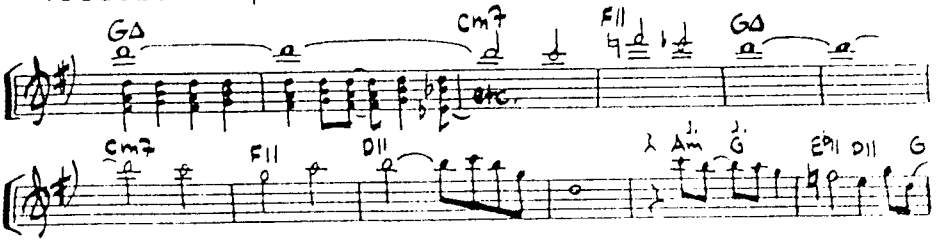
- Never gonna let you go ("Sergio Mendes") (Dionne Warwick - "Friends in love")
- After the love has gone ("Airplay". EW&F - "I am")

(d) LINES - MOTMELODIER

Bakom leadmelodin kan man ofta finna en annan melodi. Den kan vara ett snabbt riff i t.ex. blåset. Isåfall fungerar den nästan mer som en sorts kompfigur. Mycket vanliga är också de långa linjer som löper i stråkar, blås, eller bakgrundskören. Linjerna rör sig mellan harmoniskt viktiga och snygga toner. De arbetar gärna kontrapunktiskt gentemot melodin genom att röra sig åt motsatt håll eller ligga still där melodin rör sig och vice versa.

EXEMPEL på lines:

- Trouble in paradise (Al Jarreau - "Jarreau")



- Just once (Quincy Jones - "The Dude")
- Secret combination (Randy Crawford - "Secret c.")

2 ACKORD

Det vanligaste sättet att beteckna ackord är den s.k. gitarranalysen (C, G7, Fmaj7, Hm etc). G/F betyder då Gdur med F som baston.

Ett annat skrivsätt som inte är så vanligt i Sverige är "POLYTONE"(som f.ö. har gett namn åt en förstärkare).

$\frac{D}{C7}$ betyder ett C7 med en överlagrad D-durtreklang på topp. För att skilja det från det vanliga skrivsättet skiljer man på rakt och snett bråkstreck.

G/F = G-dur med F som baston
$\frac{G}{F}$ = F-dur med G-dur som överlagrad treklang.

Eftersom skrivsättet är tämligen okänt i Sverige stämmer inte detta med rakt/snett bråkstreck alltid. Vi har dock försökt att gå in för det.

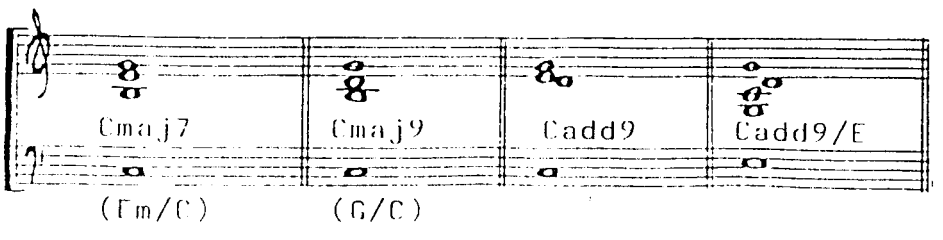
Angående 11-ackordet råder det lite oklarhet om hur man skall beteckna det. I Sverige menar vi att ett C13 är samma sak som ett C7add6. Och ett C11 är ett B♭-ackord med C som baston.
I USA är däremot ett C13 ett B♭maj7 med C som baston. Det vi kallar 13 heter C7add6.
Vi har valt att göra på följande sätt:

B♭/C kallar vi för C11
B♭maj7/C kallar vi för C11add13
C7add6 kallar vi för C13

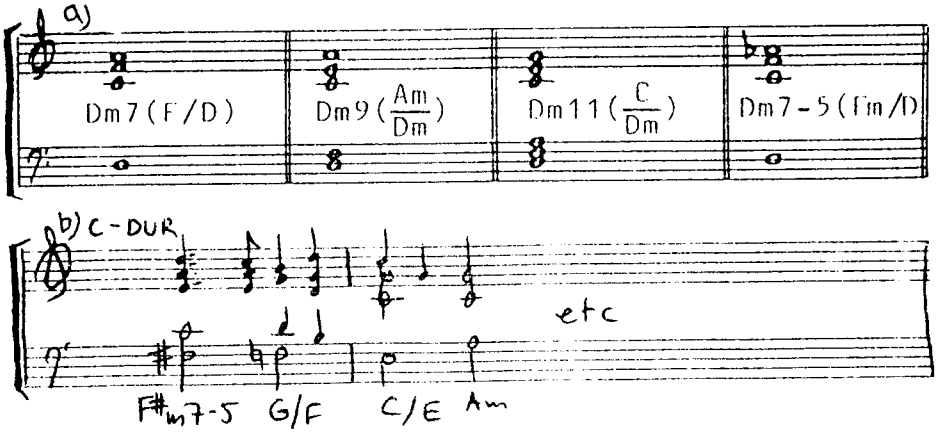
TRE ACKORDKATEGORIER

I princip består alla ackord inom slickmusiken av treklanger eller sammansättningar av treklanger. De tre huvudkategorierna av ackord behandlas på följande sätt.

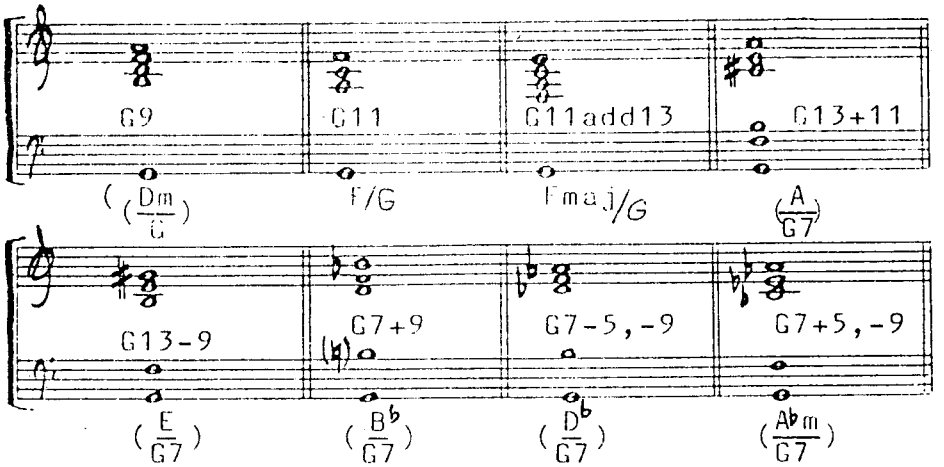
① DURACKORD
Blir ofta maj7, maj9(=$\frac{\text{Gdurtreklang}}{\text{Cdurtreklang}}$) eller add9.
Add9 läggs väldigt ofta med tersbas.



② MOLLACKORD
Förekommer nästan uteslutande med liten 7:a.
Blir ofta m9 eller m11.
m7-5 förekommer oftast i grundform. (Har i huvudsak 2 funktioner. a/ Ersätter m7 i en II-V-I.
b/"dimfunktion" dvs genomgångsackord vid kromatiska baslinjer och vid modulationer.

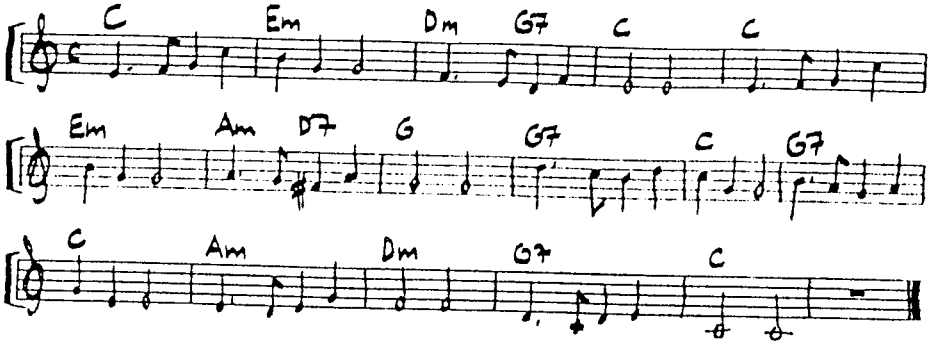


③ DOMINANTSEPTIMACKORD
Blir väldigt ofta 11-ackord.
Överlagras friskt med olika treklanger.

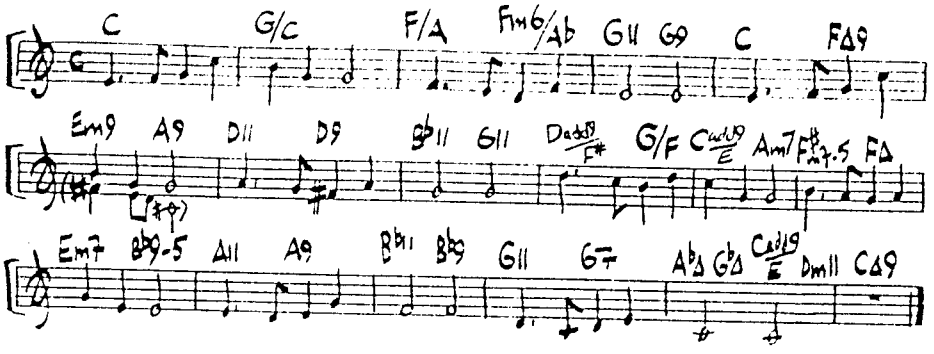


Om man sätter slick harmonik på "Sov du lilla videung" kan det t.ex. låta på följande sätt:

Traditionell harmonik



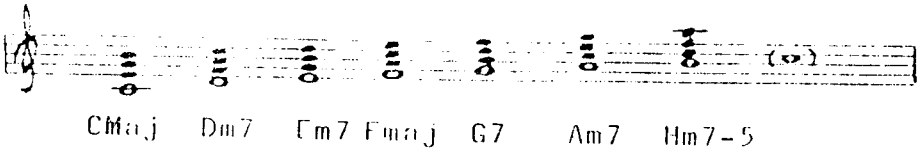
Slick harmonik



(a) Harmonisering av durskalan

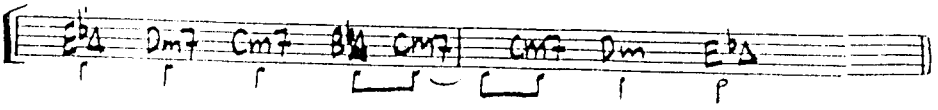
I likhet med den mesta västerländska musiken bygger den "slicka" harmoniken på durskalan. Men jämfört med t.ex. visgenren använder man 4- och 5-klanger istället för 3-klanger.

Följande ackord får vi av C-durskalan:



Av dessa bildas sedan II-V-I och längre rundgångar som ligger till grund för åtskilliga standardlåtar. (T.ex. All the things you are, Autumn leaves)

"If that what it takes" (Michael McDonald) innehåller en kadens hämtad från detta schemat. Låten går i B♭-dur.



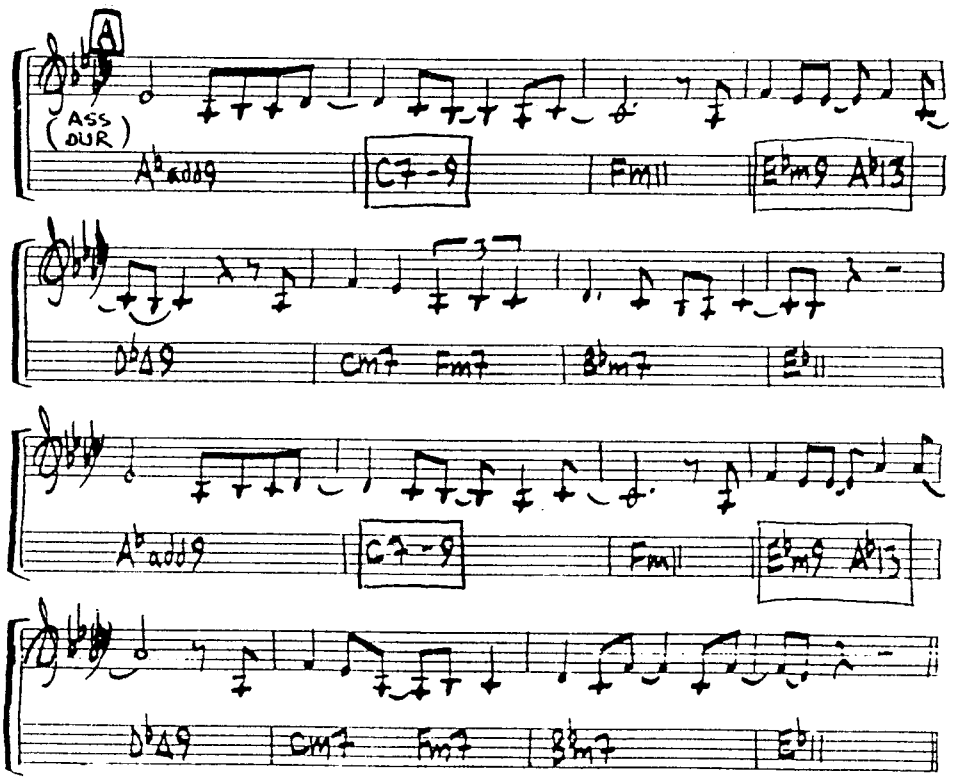
(harmoniken forts.)

(b) Harmonisering av durskalan med främmande ackord

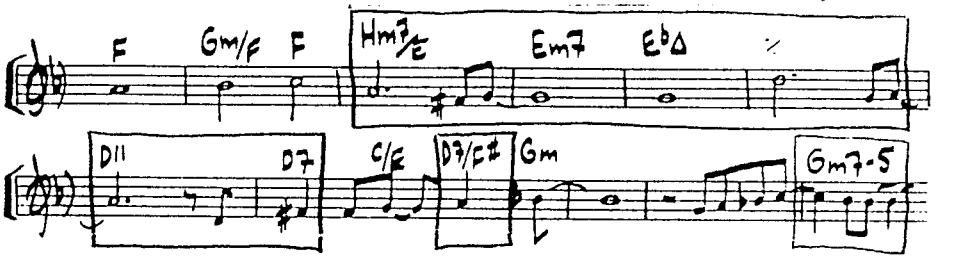
Väldigt typiskt för stilen är att melodin är inom tonarten men att ackorden är "främmande" eller andra former (färgningar - dur byts mot moll etc.). Typiskt är också oväntade kadenser inom tonartens ram.

EXEMPEL:

-Through the fire (Chaka Kahn - "I feel for you")



- Tonight Tonight (Bill Champlin - "Runaway")



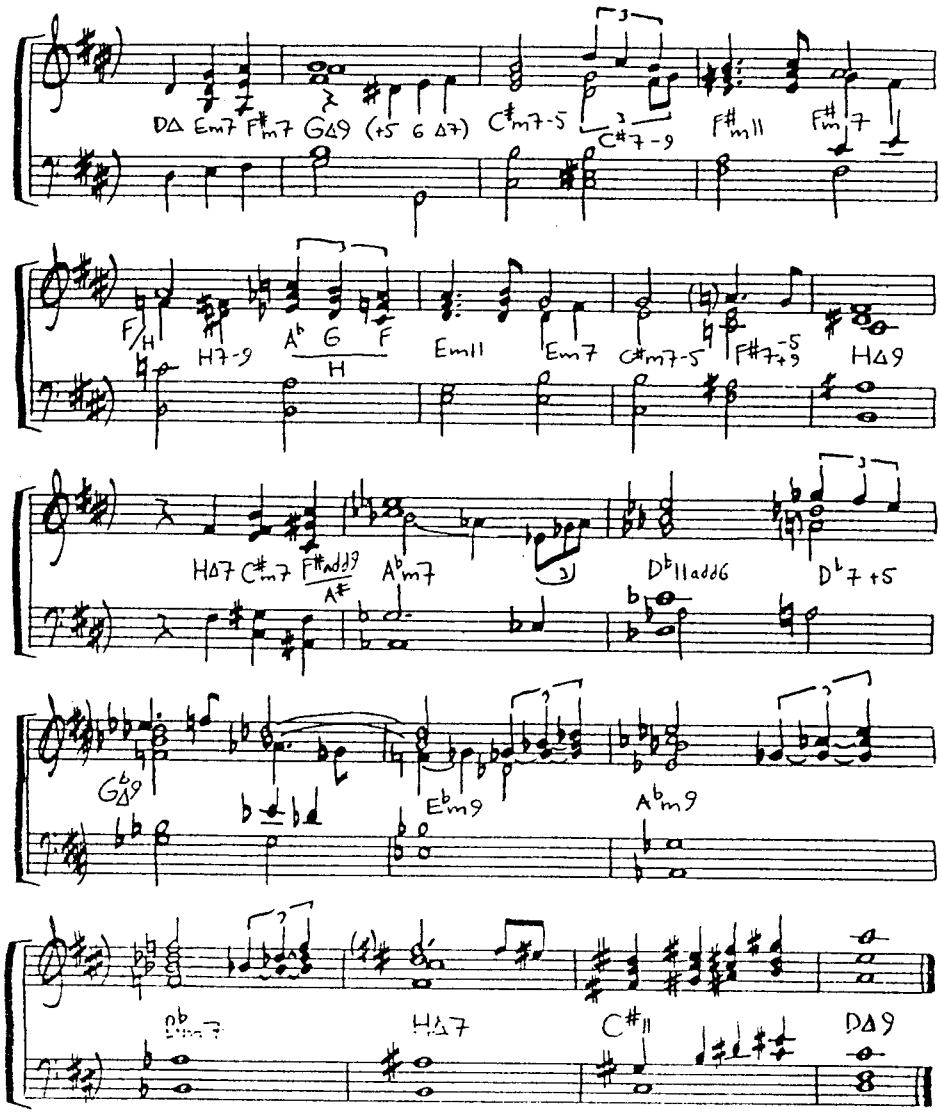
- Graceful (Koinonia -"More than feelin'")
- Love is not enough (David Sanborn)

(harmoniken forts.)

(c) Harmonisering styrd av lines

Melodin eller motmelodin rör sig mellan så färgande toner att harmoniken styrs därav. Det kan modulera friskt.

EXEMPEL:
- Mornin (Al Jarreau -"Jarreau")

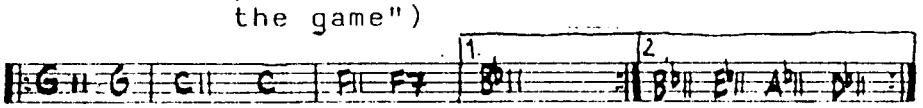


(d) 11-ackordet

Benägenheten att stoppa in 11-ackord i tid och otid är stor. Den grundläggande harmoniska skillnaden mellan slick och jazz är att där jazzmusikern spelar A9 eller A13 spelar slickmusikern A11. 11-ackordet är oftast någon sorts mellandominant varvid mediantik brukar uppstå.
I kadenser kan man låta 11 följa på 11. Detta används flitigt av bl.a. Maurice White och George Duke. Det går till och med att hitta hela låtar som är uppbyggda av 11-ackord.
(Mer om 11-ackordet i kapitlet "kryddor")

(Harmoniken forts.)

EXEMPEL på 11-ackordet:
- Look what you find (George Duke - "Master of the game")

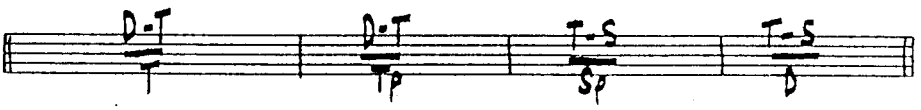


4 KOMPPRYLAR

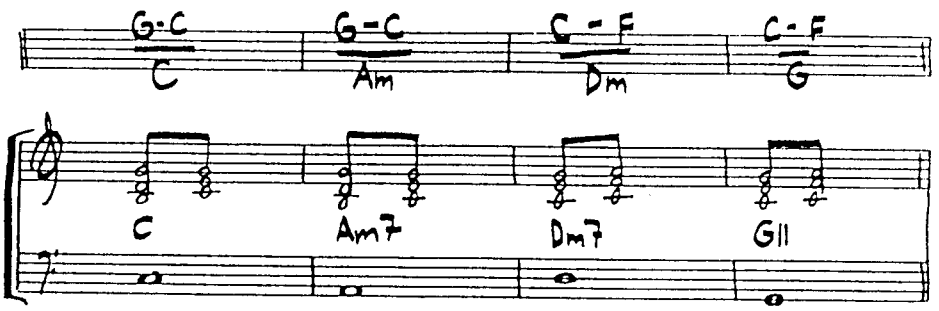
Rubriken avser den typ av figurer som ligger i gitarr eller synth för det mesta. Den syftar också på blåsriff och i viss mån körstämmor.
Det är vanligt att keyboarden ligger med klanger (Elpiano/flygel är allt som oftast dubbat) medan gitarren har en kompfigur. Alternativt byter man. Nedan följer några vanliga kompfigurer.

ⓐ 2- eller 3-klangsfigurer

Den allra vanligaste rundgången är T-Tp-Sp-D.
Om vi utgår från den ser mönstret ut som följer.
I takt 1+2 består kompfiguren av T och D (I andra takten byts baston). I takt 3+4 består figuren av T och S.



I toner uttryckt blir det:



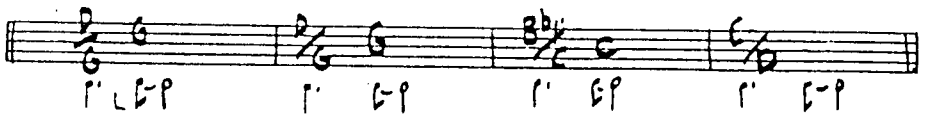
Detta mönster finns med smärre variationer i 100-tals låtar.

EXEMPEL:
- All right (Cristopher Cross - "Another page")
- Ride like the wind (C Cross - "Navegando")
- Mornin´(Al Jarreau - "Jarreau")

Mönstret känns igen även i låtar där harmoniken är lite annorlunda.

(kompfigurer forts)

EXEMPEL:
- Mr Briefcase (Lee Ritenour - "Rit")



- Trouble in paradise (Al Jarreau - "Jarreau")
- You need a hero (Pages)
- Who´s right - who´s wrong (Kenny Loggins - "Keep the fire". Pages - "Future street". Al Jarreau & Randy Crawford "Casino light")
- Through the fire (Chaka Kahn - "I feel for you")

(b) Hammarklaver-"pumpbas"

Snabba åttondelar eller sextondelar i diskanten på pianot på gammalt rockmanér.

EXEMPEL:
- Hold the line (Toto)
- Cryin´ all night (Airplay)
- You oughta know by now (Ray Kennedy)

Lika vanligt är det att basen har åttondelar som pumpar. Gitarren dubbar ofta.

(c) Entonsprylar/Riff

Blåsarna har ofta genomgående riff som ligger i bakgrunden.

EXEMPEL:
- Boogie down (Al Jarreau-"Jarreau")
- Roofgarden (Al Jarreau - "Breaking away")

T.ex. gitarren kan också ha ett "entonsriff"
EXEMPEL:
- We´re in this love together (Al Jarreau -"B.A.")

(d) Brutna ackord

Speciellt vanligt i introna. Oftast på piano.
EXEMPEL:
- Smile again (Manhattan ransfer -"Mecca for moderns")
- You (Earth, wind & fire - "Faces")
- Just once (Quincy Jones - "the Dude")

5 FORM

Formen på "slick"låtarna är oftast en utvecklad schlagerform. De börjar ofta soft och byggs undan för undan upp. Att växla mellan tonarterna är populärt så att refr går i annan tonart än versen t.ex.

Nedan följer ett recept på den optimala slicklåten:

INTRO	Brutna ackord i piano. Rundgång på 4 takter. Den tas i repris ett tonsteg högre - då med en stråklinje till.
VERS 1	Sång. Kompas av piano-elpiano som spelar identiskt och lägger ackorden.
VERS 2	Bastrumma/Bas kommer in på efterslag.
BRIDGE 1	Ev. i annan tonart. Börjar f.ö. med ett 11-ackord. Blåsarna spelar vackra lines. Det hela börjar ta fart.
REFR 1	Körstämmor. Blåset spelar fills på de ställen där sångaren andas. Gitarren har nu äntligen hittat sin kompprYl.
INTERLUDE	Liknar introt. Modulerar med hjälp av minst 4 11ackord i rad på ett underbart sätt till en ny tonart.
VERS 3	Kantslag på virveln. I takt 4 en annorlunda rundgång än i vers 2.
BRIDGE 2	Som Bridge 1 fast den modulerar till tonarten tersen över förra refr.
REFR 2	Ettorna i takt 1,3,5,7 pushas i basbastrumma.
GITARR-SOLO	Börjar med en våldsamt hög ton som snabbt dalar. Därpå byggs solot upp och blir först 2-stämmigt - därefter 3-,4- och 9-stämmigt. Solot svettas fram under 18 timmar i en varm studio. OBS: FÅR EJ IMPROVISERAS. Allt för att undvika likheter med jazz. Solot modulerar till tonarten en ters ovanför refr 2
REFR 3	Mer kör. Mer vräk i solorösten. Gitarren fyller i allt efter producentens tycke och smak. Blåsarna spelar nu dubbelt så fort som tidigare. Hela smeten försvinner så i fjärran...

6 KRYDDOR

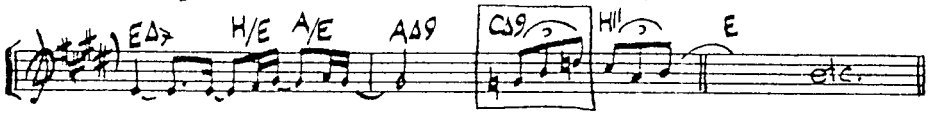
(a) Särskilda kadenser "IN-UT-IN"

Något som används flitigt är "in-ut-in"mönstret i kadensen som föregår t.ex. versen eller refrängen. "In-ut-in" betyder att man från den tonart man befinner sig i gör en utflykt till någon annan tonart för att återvända. Man ökar den harmoniska spänningen för ett ögonblick efter det kända mönstret "spänning-avspänning". Detta kan ske i olika hög grad. Är man i C-dur så är ett "besök" i G-dur inte lika "spännande" som ett besök i F -dur. F - dur är mer "Ut" (eller"out") än G-dur.

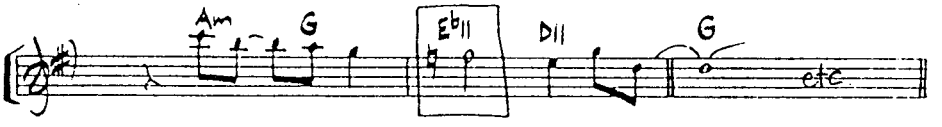
Vi har valt ut några typiska "slick"-varianter på "in-ut-in"-mönstret.

- Dominanten föregås av ackordet en halvton eller eventuellt en helton upp.

  EXEMPEL:
  - Smile again (Manhattan Transfer)

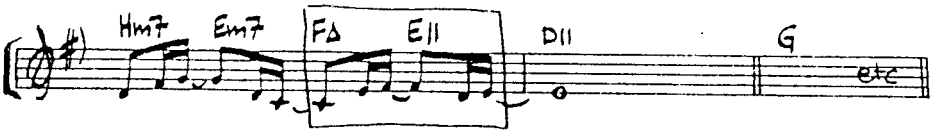


  - Trouble in paradise (Al Jarreau)



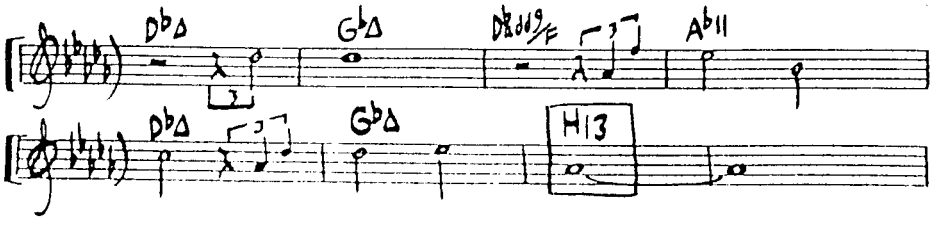
- Dito - fast fler ackord är utanför tonarten.

  EXEMPEL:
  - You (Earth, wind & fire)



- Dominanten ersätts av ackordet en helton under Tonikan.

  EXEMPEL:
  - Lost in the hurrah (Marc Jordan - "Blue desert")



(kryddor forts.)

Dominanten föregås av ackordet en halvton över II i tonarten.

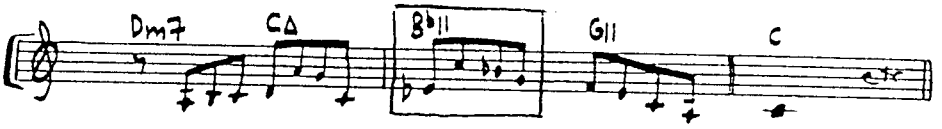
EXEMPEL:
- You (Earth,wind & fire)

Rundgångar som är varianter på de tidigare

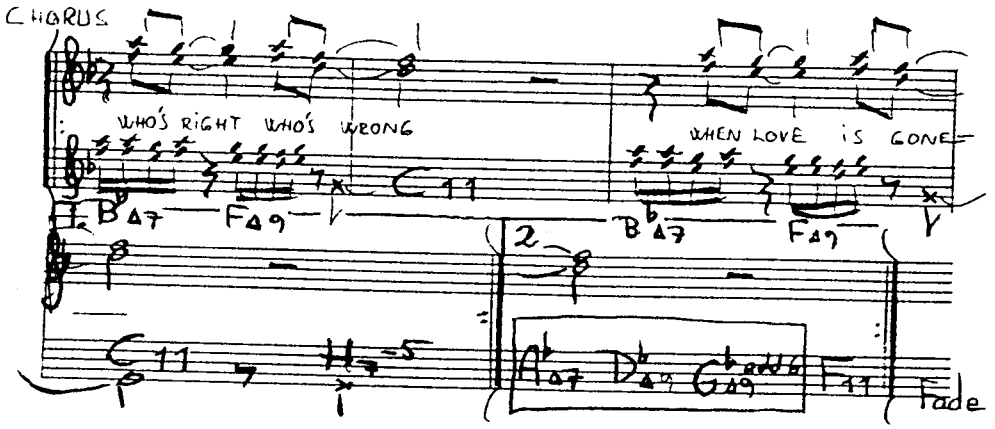
EXEMPEL:
- Reach out (George Duke)

F-dur: C11 | Am7 Dm7 G11 G | C11

- We´re in this love together (Al Jarreau)



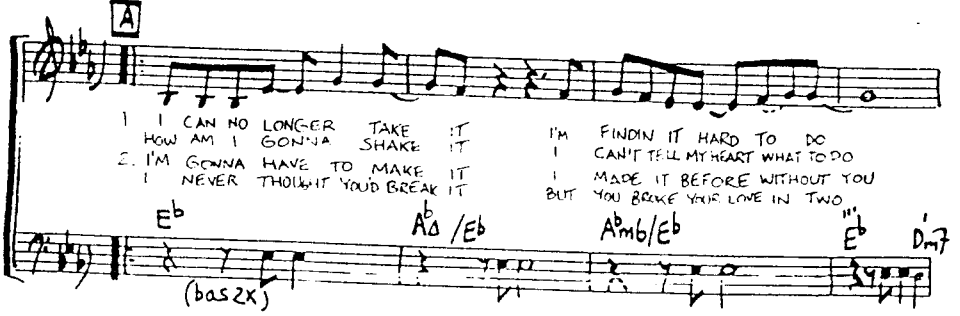
- Who´s right - who´s wrong (Pages, K Loggins)



ⓑ Orgelpunkt

Ett vanligt stildrag speciellt på versarna. Orgelpunkt betyder att basen ligger kvar på en och samma ton medan harmonierna ändras ovanför. Orgelpunkten kan antingen vara ihopbundna helnoter eller återkommande rytmiska markeringar.

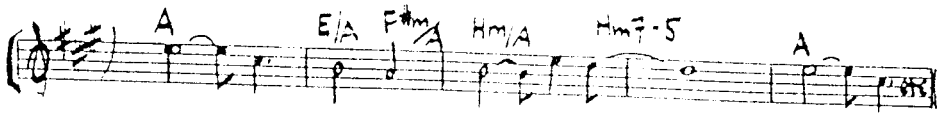
EXEMPEL;
- Without you (Bill Champlin)



(kryddor forts.)

EXEMPEL:

- Fearless (Pages)



- Whatever we imagine (James Ingram)
- If that's what it takes (Michael McDonald)
- Funky bumpkins (Koinonia)

(c) "instrumentering"

- Att låta flygel/Elpiano spela samma sak har redan tidigare nämnts. Det ger en fyllig klang med bra attack. Ofta - speciellt på senare år har man alltmer bytt ut det ena eller bägge mot synthar med liknande sound. Genom midi-koppling kan man ju spela båda samtidigt på ett keyboard.

- Bas/Bastrumma följs så gott som alltid åt och markerar samma synkoper och accenter. Ibland dubbar man basen med synthbas.

- När basen har en harmonisk linje eller ett riff som återkommer är det vanligt att gitarren dubbar en oktav upp. Såna här figurer är ofta med som ett sorts svar till melodins "fråga". Dvs. Sången sjunger ett kort motiv - Bas/gitarr härmar eller kontrar.

- Blåsriff/fills ligger nästan uteslutande i "hålen". Alltså där sången gör uppehåll. Dessa riff är sällan några vackra melodier utan har mer en rytmisk funktion. (De vackra melodierna kallas lines).

- 2- eller 3-stämmiga gitarrsolon, intron och fills är kanske det allra mest typiska för den "slicka" genren. Det är sällan några långa solon med snabba räkor utan ofta bara 4 takter långa och coola. Vanligt är också att solona i princip är melodin på refr eller vers med smärre variationer (gärna i en annan tonart).

- Percussion är en viktig krydda. En triangel t.ex. ger en väldig lyster åt soundet. En cabassa kan öka svänget åtskilligt. Överhuvud taget är olika percussioninslag bra för variationen.

- Man jobbar mycket med att variera instrumentationen, soundet, tonarten, harmonierna mellan de olika delarna.

SKIVLISTA
(STORA BOKSTÄVER - SUPERSLICKT
små bokstäver - slickt)

Artist/grupp - titel (producent - skivnr - utg.år)

A

AIRPLAY - AIRPLAY (J Graydon-D Foster - RVP 6456 - 1980)
Allen, Peter - Bi-Coastal (D Foster - SP 4825 - 1980)
- Not the boy next door (R Landis - Arista 205 198 - 1983)
Alessi - Driftin´(Louis Shelton - AMLH 64713 - 1978)
- Long time friends (C Cross-Michael Ostin - QW K 56 999 - 1982)
America - Perspective (McCauley/Zito/Burgess - 064 24 0216 1 - 1984)
ANKA, PAUL - Walk a fine line (D Diante - CBS 25259 - 1983)
Attitudes - Good news (Jay Lewis - DH 3021 - 1977)
AUSTIN, PATTI - Every home should have one (Quinsy Jones - QWK 5693 - 1981)
- PATTI AUSTIN (Q Jones m fl - 923 974-1 - 1984)
- GETTING AWAY WITH MURDER (dito - 925 276-1 - 1985)
Average white band - Shine (D Foster - AL 9523 - 1980)

B

Bailey, Philip - Continuation
- The wonders of his love (PB - 92 3744 1-1984)
- Chinese wall (P Collins - CBS 26161 - 1984)
Benson, George - Livin inside your love (T LiPuma 2BSK 3277 - 1979)
- In your eyes (A Mardin - 92 3744 1 - 1983)
- 20/20 (R Titelman - 925 178-1 - 1985)
- Give me the night (Q Jones - HS 3453 -1980)
- Weekend in LA (T LiPuma - WB 3139 (1978)
Berger, Michel - Dreams in stone (MB-Philippe Rault - WEA K 99228 - 1982)
Brecker Brothers - Detente (G Duke - AB 4272 - 1980)
Bright orange - Bright Orange (L Wellander - KS 80036 - 1983)
Broom, Bobby - Clean sweap (Dave Grusin/Larry Rosin - Arista GRP 5504 - 1981)
Brown, Sheree - the Music (ST - 122 29 - 1978)
Bryson, Peabo - Take no prisoners (A Mardin+T LiPuma - WB 960 427-1 - 1985)

C

Carlton, Larry - Larry Carlton (LC - BSK 3221 - 1978)
- Mr 335.Live in Japan (LC - WB 56721 - 1979)
- Strikes twice (LC - BSK 3380 - 1980)
- Sleepwalk (LC (LC - WBK 56974 - 1982)
- Friends (LC - WEA 92 3834 1 - 1983)
Casiopea - Casoipea (ALR 6017 - 1980)
- Mint Jam (ALR 2002 - 1982)
- Brush stroke

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Casiopea - Jive jive (ALR 28052 - 1983)
- Thunder live (ALR 6037)
- Make up city (ALR 28007 - 1980)
- Eyes of mind (ALR 28016)
- cross point (ALR28029 - 1981)
- Photographs (ALR 28049 - 1983)
- 4 x 4 (ALR 28045)
- the sound of graphyy(saml-LP)(ALR 28055)

Champaign - Modern heart (C-George Massenburg CBS 25038-1983)
CHICAGO - XVI (D Foster - WEA K 99235 - 1982)
- XVII (D foster- WEA 925 060-1 - 1984)
CHAMPLIN, BILL - Single (D Foster FULL MOON JE35367 - 1978)
- Runaway (D Foster - ELEKTRA 5E-563 - 1981)
CRAWFORD, RANDY - Secret combination (T LiPuma - WEA - BSK 3541 - 1981)
- Windsong (T LiPuma - WB K 57011 - 1982)
- Nightline (T Lipuma - WEA 92-3976-1 - 1983)
CROSS, CHRISTOPHER - Navegando (M O'Martian - LWB 5447-1981)
- Another page (MO - WEA 923757-1 - 1983)
- Every turn of the world (MO - WEA 925 WEA 925 341-1 - 1985)
Crouch, Andraé - I'll be thinkin´ of you (Bill Maxwell- LS-7052 - 1979)
- Don't give up(BM - WB K 56949 - 1981)
Casino light (saml.LP A Jarreau, R Crawford, Yellowjackets D Sanborn m.fl.) (T LiPuma - WB 92.3718-1 - 1982)

D

DaCosta, Paulinho - Happy people (PD - 2312 102 -1979)
- Sunrise (PD - 2312 143 - 1984)
DeBarge - Rhythm of the night (J Graydon-DeBarge - ZL72340 - 1983)
Diggs, David - Realworld (Bob Edmondson - PA 8037 - 1983
Doobie Brothers - Takin it to the streets (Ted Templeman - BS 2899 - 1976)
- Livin on the faultline (TT - KBS 3045-1977)
- Minute by minute (TT - BSK 3193 - 1978)
- Farewell tour (2LP"live")(TT-WEA 923772-1 1983)
DUKE, GEORGE - Follow the rainbow (GD - EPC 8336 - 1979)
- Dream on (GD - EPC 85215 - 1982)
- Guardian of the light (GD - EPC 25262 - 1983)
- Rendezvous (GD - EPC 26059 - 1984)
- Thief in the night (GD 960 398-1 - 1985)
Delta - Delta (M McDonald - WB 252 561-1 - 1985)
Dakota - Runaway (Danny Seraphine - MCA 5502 - 1984)

E

Eagles - Hotel California (Bill Scymczyk - AS 7E 1084-1976)
- Eagles live (BS - AS 62 032 - 1980)
Earth,wind & fire - That's the way of the world (Sig Shore- CBS 32054 - 1975)
- Spirit (Maurice White & Charles Stepney CBS 81451 - 1976)

Earth,wind & fire - All'n'all (M White - CBS 32266 - 1977)
- I am (MW - CBS 86084 - 1979)
- Faces(2Lp) (MW - CBS 88498 - 1980)
- Raise (MW - CBS 37548 - 1981)
- Powerlight (MW - CBS 25120 - 1982)
- Electric universe (MW - CBS 25775 - 1983)

Easton, Shena - A private heaven (G Mathison - 064-24 0229-1 1984)
- Best kept secret (GM+J Graydon EMI 1077951 - 1983)

Edwards, Dennis - Don't look any further (Dennis Lambert - GORDY ZL72148 - 1984)

Eye to eye - Eye to eye (Gary Katz - WAR 56940 - 1982)
- Shakespeare stole my baby (GK - WEA 23919-1 1983)

F

FORD, ROBBEN - Schizophonic (Kris Huston -MCF 3028 - 1976)
- The inside story (Steve Cropper - ELEKTRA P-10625E - 1979)
- Love's a heartache (Kazu Matsui - 28MM-0253 1984)

Witherspoon, Jimmy - Live JW & Robben Ford (Mike Verner - LArecords GG 58003 - 1977)

FAGEN, DONALD - The nightfly (Gary Katz - WEA 92-3696-1 1982)

Ferguson, Jay - White noise (Michael Verdick+JF - CAPITOL 064-400 077 - 1982)

Ford, Dwayne - Needless freaking (D Foster mfl - EPIC 85897 - 1982)

FOSTER, DAVID - The best of me (DF+Taka Nanri - SOUND DESIGN 1342-9 - 1983)

FRANKS, MICHAEL - The art of tea(T LiPuma WEA REP 54048X 1975)
- Burchfield nines (WB 56479 - TL - 1978)
- One bad habit (WB 56814 - TL+A Fischer 1980)
- With crossfire(live) (MF WB-56922 - 1980)
- Objects of desire (WBK 56973 Michael Colina+Ray Bardani- 1982)
- Passionfruit (Rob Mounse - WEA 92-39621 1983)
- Skin dive (RM - WEA 925275-1 - 1985)

Friendship - Friendship (Lee Ritenour+Don Grusin - ELEKTRA 6E-241 - 1979)
- Friendship/L Ritenour

Front, the - the Front (RMLP 018 (1985)

Franklin, Aretha - Love all the hurt away (A Mardin - AL 9552 - 1981)

SKIVLISTA (Blad 4)

G

Gronenthal, Max - Whistling in the dark (Michael James Jackson - CHR 1231 - 1979)
GRUSKA, JAY - Which one of us is me (JG - WEA 923923-1 - 1984)

H

Hall, Lani - Blush (Allee Willis - AMLH 64 829 - 1980)
Henderson, Finis - Finis (Al McKay - Bellaphon 260-15-058 1983
Holliday,Jennifer -
- Say you love me (T LiPuma, M Jacksonmfl SCBS 26564 - 1985)
Hyde, Paul & the Payolas - Here's the world for ya (D Foster - A&M 395 025-1 - 1985)
Hall & Oates - Along the red ledge (D Foster - INTS 5258 1978)

I

I-ten - Taking a cold look (Keith Olsen+Steve Lukather CBS 25637 - 1983)
INGRAM, JAMES - It's your night (Quincy Jones - WEA 923970-1 - 1983)

J

Jackson, Michael - Off the wall (Quincy Jones - EPIC 83468 - 1979)
- Thriller (QJ -EPIC 85930 - 1982)
Jacksons - Destiny(EPIC 83200 - 1978)
JARREAU, AL - Glow (T LiPuma - REP 54 073 - 1976)
- This time (J Graydon - WB 56 804 - 1980)
- Breakin´away(JG WB 56917 - 1981)
- Jarreau (JG - WB 25 0070-1 - 1983)
- High crime (JG - WB 250 807-1 - 1984)
- In London(live) (T LiPuma - WB 252 369-1-1985)
JONES, QUINCY - Mellow madness (A&M SP-4526 - 1973)
- I heard that (A&M SP 3705 - 1973-76)
- Sounds..and stuff like that (A&M SP4685 1978)
- The Dude (A&M AMLH 63721 - 1981)
JORDAN, MARC - Mannequin (GaryKatz - WEA BSK 3143 - 1978)
- Blue Desert (Jay Graydon - WEA P-10774W - 1979)
- Hole in the wall (MJ+Don Murry - SOUNDDESIGN 1342-8 - 1983)

K

Kennedy, Ray - Ray Kennedy (D Foster - CBS 25AP 1884 - 1980)
KGB - Motion (R Kennedy:sång)(Kenny Kerner+Richie Wise MCA 2221 - 1976)
Khan, Chaka - Chaka (A Mardin - WEA BSK 3245 - 1978)
- Naughty(AM - WB 3385 - 1980)
- What cha´gonna do for me (AM - WB 56888 - 1981)
- Chaka Khan (AM - (AM - WB 923729-1 - 1982)
- I feel for you (AM, D Foster, R Titelman mfl WB 925162-1 - 1984)
KIPNER, STEVE - Steve Kipner (J Graydon - ELEKKTRA 6E-202 1979)
Koinonia - More than a feelin´(Bill Schnee - RMLP 009 - 1983)
- Celebration (Bird 156 - 1984)

L

LaBounty, Bill - Bill Labounty (R Titelman - WB K 56988 -1982)
LARSEN-FEITEN BAND - Larsen-Feiten band (T LiPuma - BSK 3468 1980)
Full Moon/Featuring Larsen/Feiten (WB K 56933 - 1982)
Larson, Nicolette - Radioland (T Templeman - BSK 3502 - 1980)
Lava - Crusin (L - PGR 2382 120 - 1981)
- Prime time (L - PGR 2382 134 - 1982)
- Fire (L - PGR 821 631-1 - 1984)
Loggins, Kenny - Celebrate me home (P Ramone+B James - CBS 81882 - 1977)
- Nightwatch (B James - CBS 35387 - 1978)
- Keep the fire (Tom Dowd - CBS 83869 - 1979)
- Alive (CBS - 88500 - 1980)
- High adventure (KL+Bruce Botnick - CBS 85932 1982)
- Vox humana (KL - CBS 26221 - 1985)
Lorber, Jeff fusion - Galaxian (JL+Rik Pekkonen - AL 9545 1981)
Lorber, Jeff- It's a fact (JL - AL 9583 - 1982)
- In the heat of the night (JL-ARI 90100 - 1984)

M

Madagaskar - Spirit of the street (John Barnes -AL 9565-1981)
McDONALD, (MICHAEL) - If that's what it takes (T Templeman+Lenny Waronker- WB K 57018 - 1982)
- No lookin´back (MM+TT - WB 925291-1 - 1985)
Manhattan Transfer - Extensions (J Graydon - ATL 50674 - 1979)
- Mecca for moderns (ATL 50789 - JG - 1981)
- Bodies and souls (Richard Rudolph - ATL 78-0104-1 - 1983)
Mathis, Johnny - A special part of me (Denny Diante - CBS 25475 - 1984)

MAXUS - Maxus (M O'Martian - WEA P-11141 - 1981)
Mendez, Sergio - Sergio Mendez (SM - AMLH 64937 - 1983)

SKIVLISTA (Blad 6)

Miller, Marcus - Suddenly (MM+M Colina+R Bardani - WEA 92-3806-1 - 1983)
- Marcus Miller (MM+RB - WEA 925 074-1 - 1984)
Mathison, Greg,project - Baked potato super live (CBS 25AP 2315 - 1982)

N
Newton, Juice - Can't wait all night (Richard Landis - RCA PL84995 - 1984)
- Dirty looks (RL - 064-712294 - 1983)
NIELSEN-PEARSON - Nielsen-Pearson (R Landis - CAP ST12101 1980)
- Nielsen-Pearson band (EPIC 34984 - 1978)
- Blind luck (Bill Schnee - EMI ST-12176- 1983)
Night - Night (Richard Perry - PLA P2 - 1979)

O
O'Martian , Michael - White horse (MO - MYRA 1048 - 1974)
- Adam again (MO - MYR 1058 - 1977)
- Seasons of the soul (MO - MYR1073-1979)
- The Builder (MO - MSB-6636 - 1980)

P
PAGES - Pages (Bobby Colomby - JE 35459(CBS) - 1978)
- Future street (BC - EPIC 83816 - 1979)
- Pages (J Graydon - CAP 1A 062-86350 - 1981)
MR Mister - I wear the face (Peter McIan - RCA PL84864 -1984)
- Welcome to the real world (MM+Paul DeVilliers - RCA PL89647 - 1985)
Perry, Steve - Street talk (SP CBS 25967 - 1984)
Phillinganes, Greg - Significant gains (PLANET P17 - 1981)
- Pulse (Richard Perry - PLA FL84698-1984)
Preston, Billy - Pressin'on (BP+R Benetar+G Senogles - Bellaphon 260-15-041 - 1982)

R

Rhythm Heritage - Disco fied (Steve Barri+M O'Martian - ABCD-934 - 1976)
- Sky's the limit (SB+MO - ABC-1037 -1978)
- Last night on earth (SB+MO - ABC987-1977)

Rite on time - Rite on time (Rot - PHILIPS 812045-1 - 1983)

Ritenour, Lee - Captain fingers (Skip Drinkwater - EPIC 34426 - 1977)
- The captain's fingers (LR+Dave Grusin - ELK 52 094 - 1978)
- Feel the night (ELEKTRA 6E 192 - 1979)
- Rit (Harvey Mason-D Foster-LR - ELK 52273-1981)
- Rit 2 (H Mason-LR - ELK 960186-1 - 1982)
- Banded together (G Mathison-Trevor Veitch-LR - ELK 960 358-1 - 1984)

ROBERTS, DAVID - All dressed up (G Mathieson - ELK K 92011-1982)

Richie, Lionel - Can't slow down(LR+James Anthony Carmichael-MOTOWN ZL 72020 - 1983)

Ruff, Michael - Once in a lifetime (T LiPuma - WEA 925 159-1 1984)

Ross, Diana - Why do fools fall in love (DR - RCA AFL1-4153 - 1981)
- Ross (G Katz/DR/Ray Parker Jr - EMI 1C 064-1983)

RUFUS - Party til you're broke (R+John Stronach - MCA-5159-1981)

RUFUS & CHAKA KAHN - Camouflage (MCA 5502 - 1981)
- Stompin at the Savoy(live) - (R Titelman - MCA 92 3679-1 - 1983)

Russell, Brenda - Brenda Russell (André Fischer - A&MSP3174 1979)
- Two eyes (T LiPuma - WB 923839-1 - 1983)

S

Seawind - Light the light (T LiPuma - HORIZON SP-3173 - 1979)
- Seawind (G Duke - AMLH 64824 - 1980)
- Seawind (H Mason - CTI 5002 - 1976)

Bob & Pauline Wilson - B & P Wilson (BW - MYR 1102 - 1981)

SCAGGS, BOZ - Slow dancer (Johnny Bristol - CBS 32760-1974)
- Down two then left (Joe Wissert - CBS 86028 - 1977)
- Silk degrees (JW - CBS 81193 - 1976)
- Middle man (Bill Schnee - CBS 86094 - 1980)
- Urban cowboy((B Schnee/D Foster - 1980)

SENDER (Ross Vannelli mfl) - Exiled on earth - KKLI-0547-1984)

Sanborn, David - As we speak (WB K 56975 -1982)

Sembello, Michael - Bossa nova hotel (Phil Ramone - WB 92-3920-1 - 1983)

SCOTT, TOM - Blow it out (TS+Hank Cicalo - EPIC 34966 - 1977)
- Apple juice (TS+HC - CBS 37419 - 1981)
- Desire (Jeffrey Weber - MUS K 52 411 - 1982)
- Target (WB 78-0106-1 - TS - 1983)

Seals, Dan - Harbinger (Kyle Lehning - SD 19336 - 1982)
Snow, Tom - Hungry nights (Dean Parks - ARISTA AL9600 - 1982)
Steely Dan - Can't buy a thrill (Gary Katz MCA 37040 - 1972)
- Countdown to ecstasy (GK - MCA 37041 - 1973)
- Pretzel logic (GK - MCA 37042 - 1974)
- Katy lied (GK - MCA 37043 - 1975)
- the Royal scam (GK - AB 931 - 1976)
- Aja (GK - MCA AA 1006 - 1977)
- Gaucho (GK - MCA 6102 - 1980)
Sons of Champlin - the Sons (CAPITOL SM-332)
- Loosen up naturally (2LP - CAP SWBB-200)
- Loving is why (Christopher Bond - Ariola Am. ST 50017 - 1977)
Sorrenti, Alan - LA NY (J Graydon mfl - SLP3055 - 1979)
- Non so che darei (G Mathieson - SLP 3065 1980)
STALLONE, FRANK - Frank Stallone (FS+Vince Dicola - 821 237-1 1984)
Summer, Donna - Donna Summer (Q Jones - WEA K 99163 - 1982)
- She works hard for the money (M O'Martian - LPR 19080 - 1983)
- Cats without claws (MO - WEA 250 806-1 -1984)
Simmons, Patrick - Arcade (John Ryan - ELEKTRA 96-0225-1 1983)
St. Elmo's fire(filmmusik) (D Foster - Atlantic 781261-1 1985)

T
Taff, Russ - Walls of glass (Bill Schnee - MYR 1121 - 1983)
- Medals (RT+Jack Joseph Puig - MYR 1173 - 1985)
TOTO - Toto (T - CBS 32165 - 1978)
- Hydra (T+Tom Knox - CBS 83900 - 1979)
- Turn back (T+Geoff Workman - CBS 84609 - 1981)
- IV (T - CBS 85529 - 1982)
- Isolation (T - CBS 86305 - 1984)

VW
WAGNER, JACK - All i need (Glen Ballard/Clif Magness - QWEST 925 089-1 - 1984)
- Lighting up the night (GB/CM Q 925318-1 - 1985)
VANNELLI, GINO - Crazy life (H Albert - A&M SP3139 - 1973)
- Powerful people (G & Joe V - A&M AMLS 63630 1974)
- A pauper in paradise (G&JV - A&M AMLH 64664 1977)
- the Gist of the Gemini (G&JV - A&M AMNP 103 - 1976)
- Brother to brother (G&J&Ross V - AMLH 64722 1978)
- Nightwalker (G&J&R V - AL 9539 - 1981)
- Black cars (G&J&R V - PGR 825 108-1 - 1984)

Watanabe, Sadau - Maisha (SW - WB 252 914-1 - 1985)
WATTS, ERNIE - Chariots on fire (Q Jones - QW K 56 982-1982)
- Musician (EW+Don Grusin - WB 925 283-1 - 1985)
Waybill, Fee - Read my lips (D Foster - 2402511 - 1984)
Webb, Jimmy - Angel heart (Matthew McCauley- Fred Mollin - F C 37695 - 1982)
Wells, Cory - Touch me (David Anderlee - A&M SP-4673 - 1978)
Williams, Deniece - Let's hear it for the boy (DW+G Duke CBS 26010 - 1984)
- When love comes calling (D Foster 1979)
Wilson, Carl (Beach boys)- Carl Wilson (Jeff Baxter - CRB 25225 - 1982)
Woods, Steve - Take me to your heaven (Jack White - 204 235-320 - 1981)
Wolfer, Bill - Wolf (BW - WEA 960187-1 - 1982)
Wonder, Stevie - Music of my mind (SW - STMA 8002 - 1972)
- Talking book (SW - TAMLA T319L - 1972)
- Fulfillingness´first flight (SW - T 332 1974)
- Innervisions (SW - STMA 8011 - 1973)
- Songs in the key of life (SW - MOTOWN 2-48001/2 - 1976)
- Hotter than july (SW - MOTOWN 062-64121 1980)
- The woman in red (SW - MOTOWN ZL72285 1984)
- In square circle (SW - MOTOWN ZL72005 1985)
Voudoris, Roger - Roger Voudoris (M O'Martian - WB BSK 3154 - 1978)
- On the heels of love (Charles Calello BOARDWALK NB1-33233 - 1981)
Warwick, Dionne - Friends in love (J Graydon - Arista 90028 - 1982)

Y

YELLOWJACKETS - Yellowjackets (T LiPuma - WB BSK 3573 - 1981)
- Mirage a trois (TL - WB 92-3813-1 - 1983)
- Samurai Samba (TL - WB 925 204-1 - 1985)

KOMMENTAR TILL SKIVLISTAN

Det svåraste i arbetet med skivlistan är att veta var man ska dra gränsen någonstans. Bedömningen blir givetvis väldigt subjektiv och gränsdragningen kan klart diskuteras. Namn som SPYRO GYRA, MEZZOFORTE, BOB JAMES, STUFF, DAVE GRUSIN, CRUSADERS, LITTLE FEAT, RAY CHARLES, HERBIE HANCOCK, JONI MITCHELL, TUBES, JEFFREY OSBORN, MAYNARD FERGUSON kanske vi borde haft med men vi valde att lämna dem vid sidan om.

Naturligtvis finns det ett stort antal plattor som vi inte ens har hört talas om som saknas. Upplysningar av den typen tar vi gärna emot.

Många i skivlistan finns bara representerade med ett fåtal skivor. Det gäller t.ex. GEORGE DUKE, BRECKER, GEORGE BENSON, CHICAGO, DOOBIE BROTHERS, BOZ SCAGGS. Vi tog med det vi upplevde som "slick".

Bedömningen i slick/SUPERSLICK är kanske ännu mer subjektiv. Syftet med det är att välja ut ett litet begränsat antal framför allt för den som inte är så bekant med musikstilen. För den insatte kan det tjäna nytta genom att visa på vad vi värderar som "slickast".

Anskaffning av skivor

Många av dessa skivor (för att inte säga de flesta) är oerhört svåra att få tag på. Ett flertal finns överhuvud taget inte utgivna i Sverige. Och finns de utgivna så görs det väldigt dålig reklam. Man kan finna mycket bra om man bläddrar i rea-backar. Titta på musikerlistan på baksidan.

Är man en riktig entusiast så kan man skicka efter ifrån Japan eller USA. En del skivaffärer har specialiserat sig på att importera skivor.

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Quasimodo.....219

Raging waters.....220
Reach out.....222
Read my lips.....224
Ride like the wind.....226
Roadsong.....228
Reasons.....229
Roofgarden.....232
*Rosanna.....234
(Synth solo: Steve Porcaro, Guitar solo:
Steve Lukather)

Sara.....238
*Savin all my love for you.....240
Search, the.....242
September.....244
Shadows in the rain.....246
Shaker song.....248
Should we carry on.....250
Shout.....252
Shout (Horn arr.).....254
Silverlake.....256
Singasong.....258
Smile again.....260
Song for Katie.....262
Storm.....264
Sweet lucy.....265
Super blue.....266
Sure enough.....268
(Sax solo: Tom Scott)
Sweat it out.....270

Take it uptown.....272
Talk.....274
Thank you.....276
(Synth solo: Greg Mathieson).....278
*That's what friends are for.....280
There's no easy way.....282

Through the fire.....284
Tonight, tonight.....286
Too young.....288
Trains.....290
Trouble in paradise.....292
They danced.....294
(Guitar solo: Michael Landau)

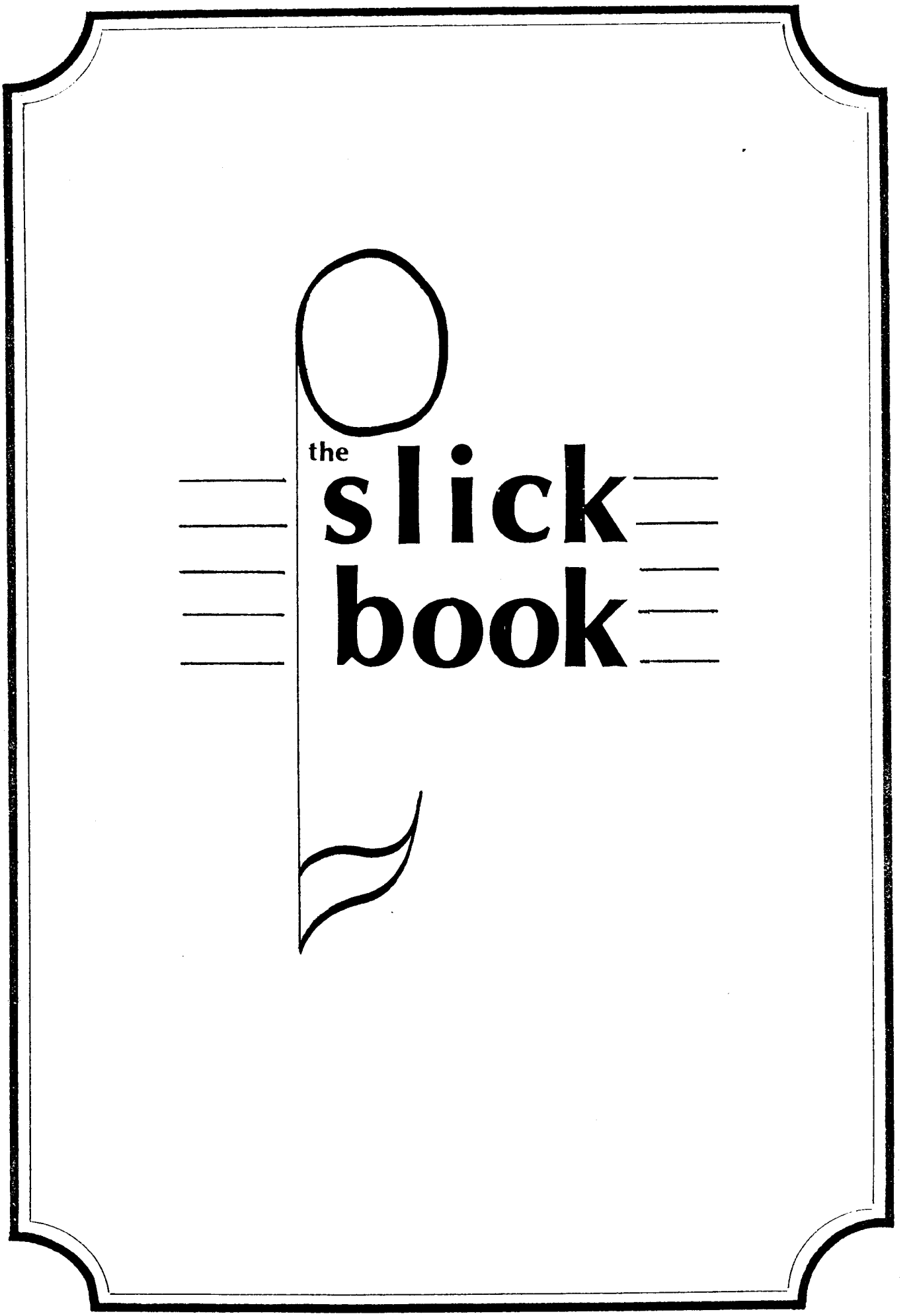
United blues.....297

Valentine.....298

We're in this love together.....300
We are the world.....302
We can work it out.....306
We can work it out (Horn arr.).....308
What a fool believes.....310
Weekend in LA.....313
Whatever we imagine.....314
Wheels of life.....316
When I loose my way.....318
Without you.....320
Who's right, who's wrong.....322

You.....324
You and I.....328
You bring the sun out.....330
You might need somebody.....332
You need a hero.....334
You're the inspiration.....336

* * * *

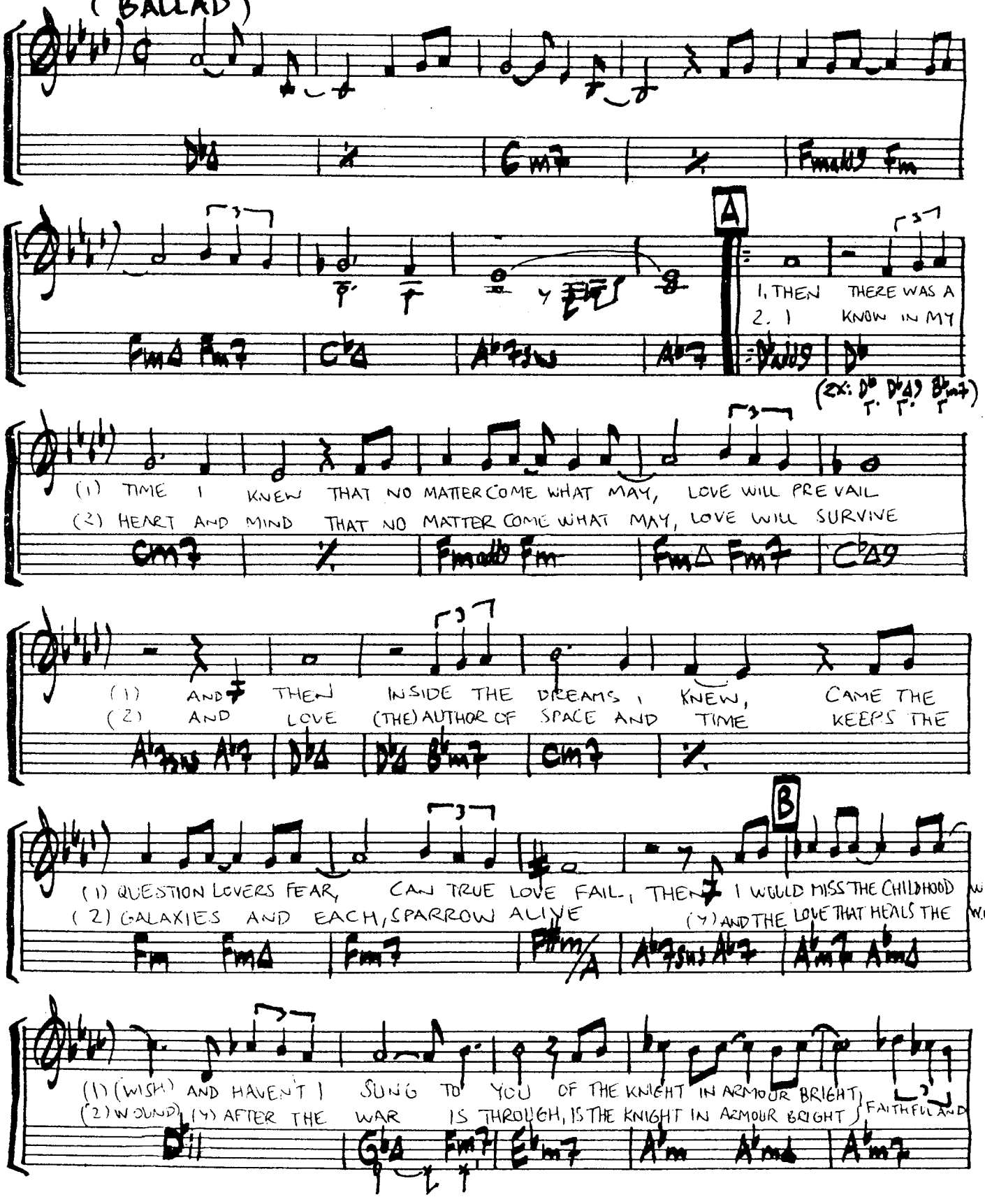

the
slick
book

AFTER ALL

WRITTEN BY: DAVID FOSTER, JAY GRAYDON & JARREAU

(FROM THE RECORD: "HIGHCRIME" VAL JARREAU ~ 1984)

("BALLAD")



C (Chorus)

TRUE TO YOU DAR-LING AF - TER

ALL (keyboard) I WILL BE THE ONE TO HOLD YOU IN MY

ARMS AF-TER ALL (keyboard)

I WILL BE THE ONE TO HOLD YOU I WILL BE THE ONE TO HOLD YOU IN MY

ARMS IN MY ARMS 1.

2. (When repeated chorus)

ARMS (guitar) 8va

CHORUS

(Repeat til fade)

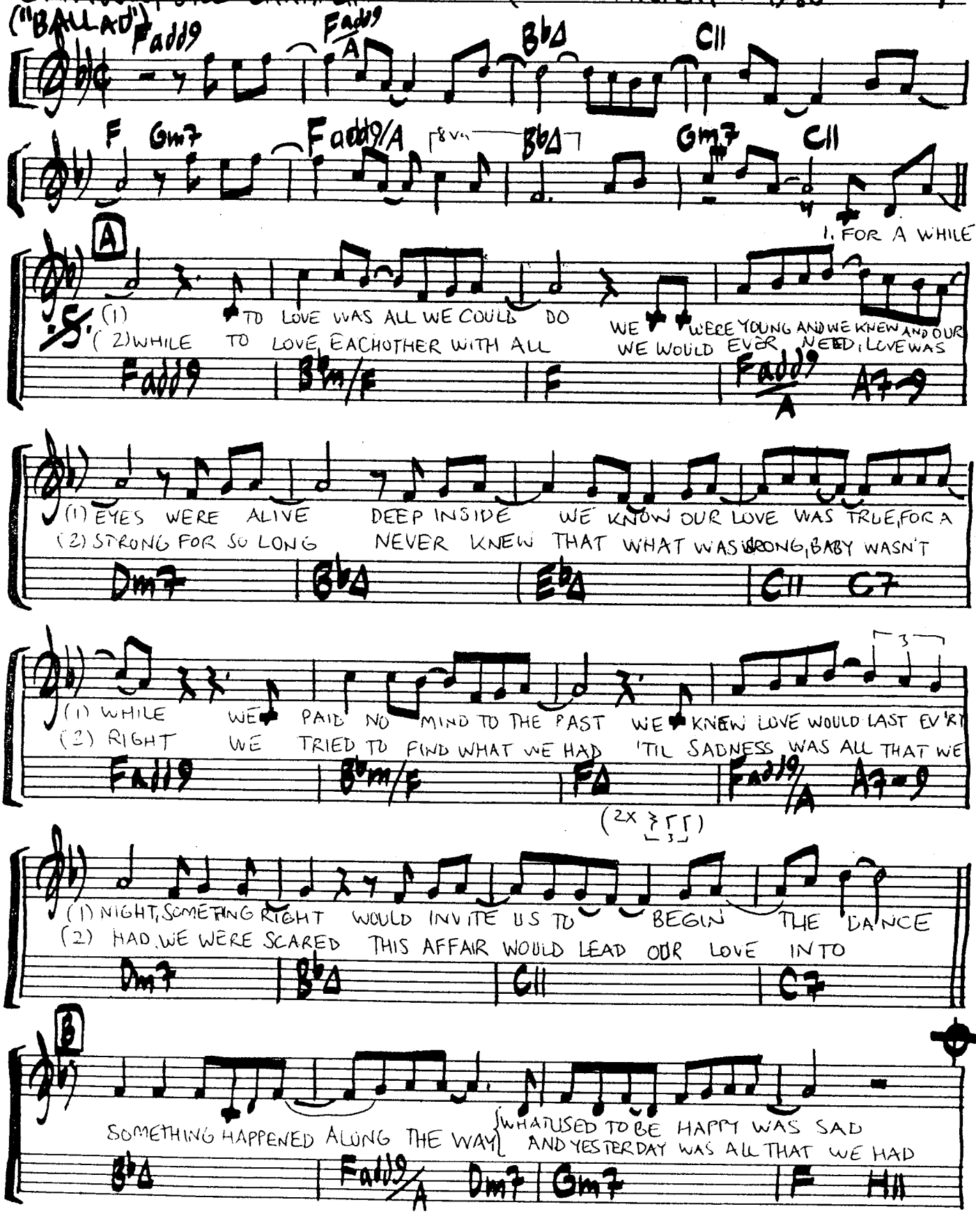
guitar

AFTER THE LOVE HAS GONE

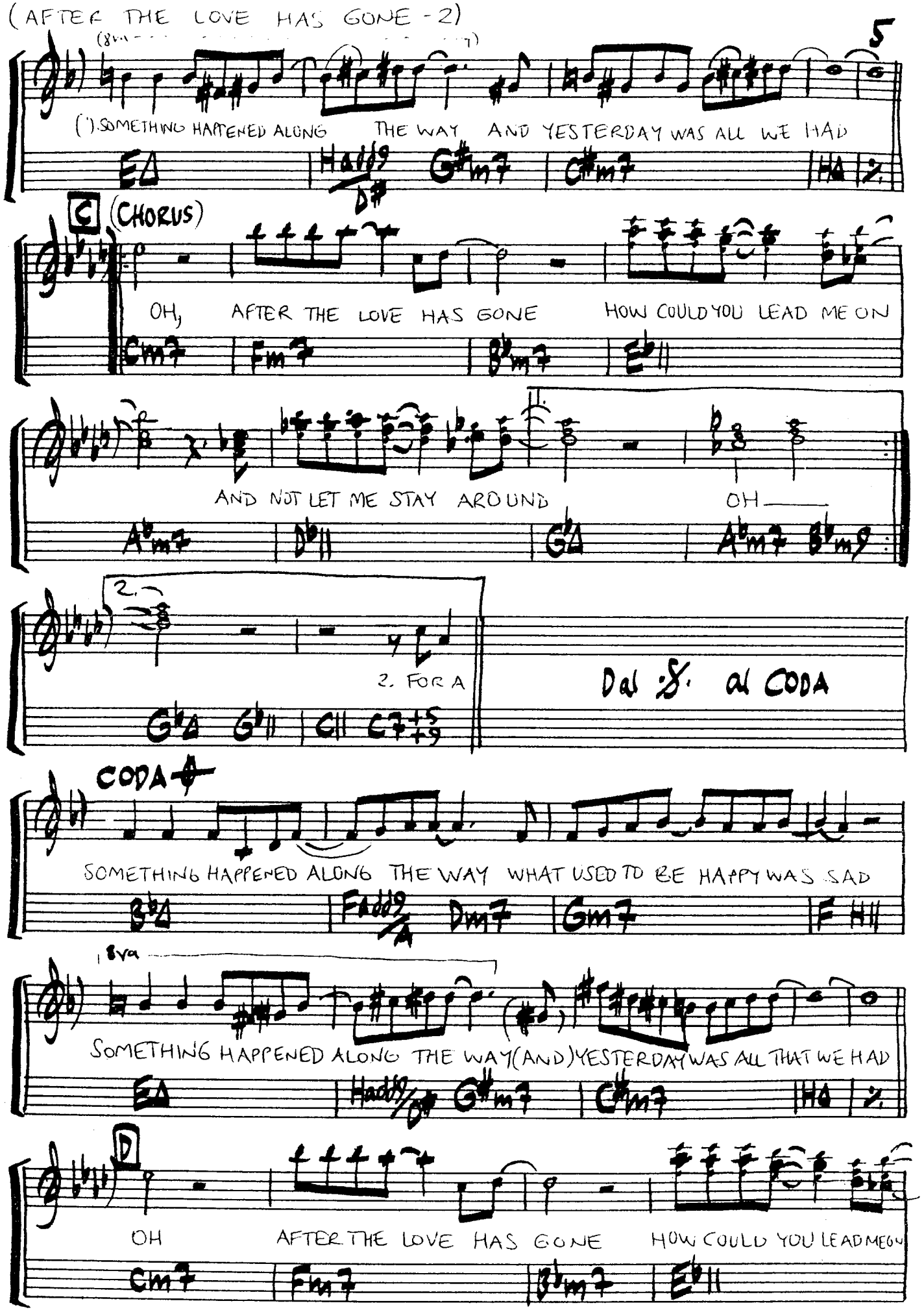
WRITTEN BY: DAVID FOSTER, JAY GRAYDON, BILL CHAMPLIN

(FROM THE RECORD: "I AM" – EARTH, WIND & FIRE – 1979
ALSO: "AIRPLAY" – 1980)

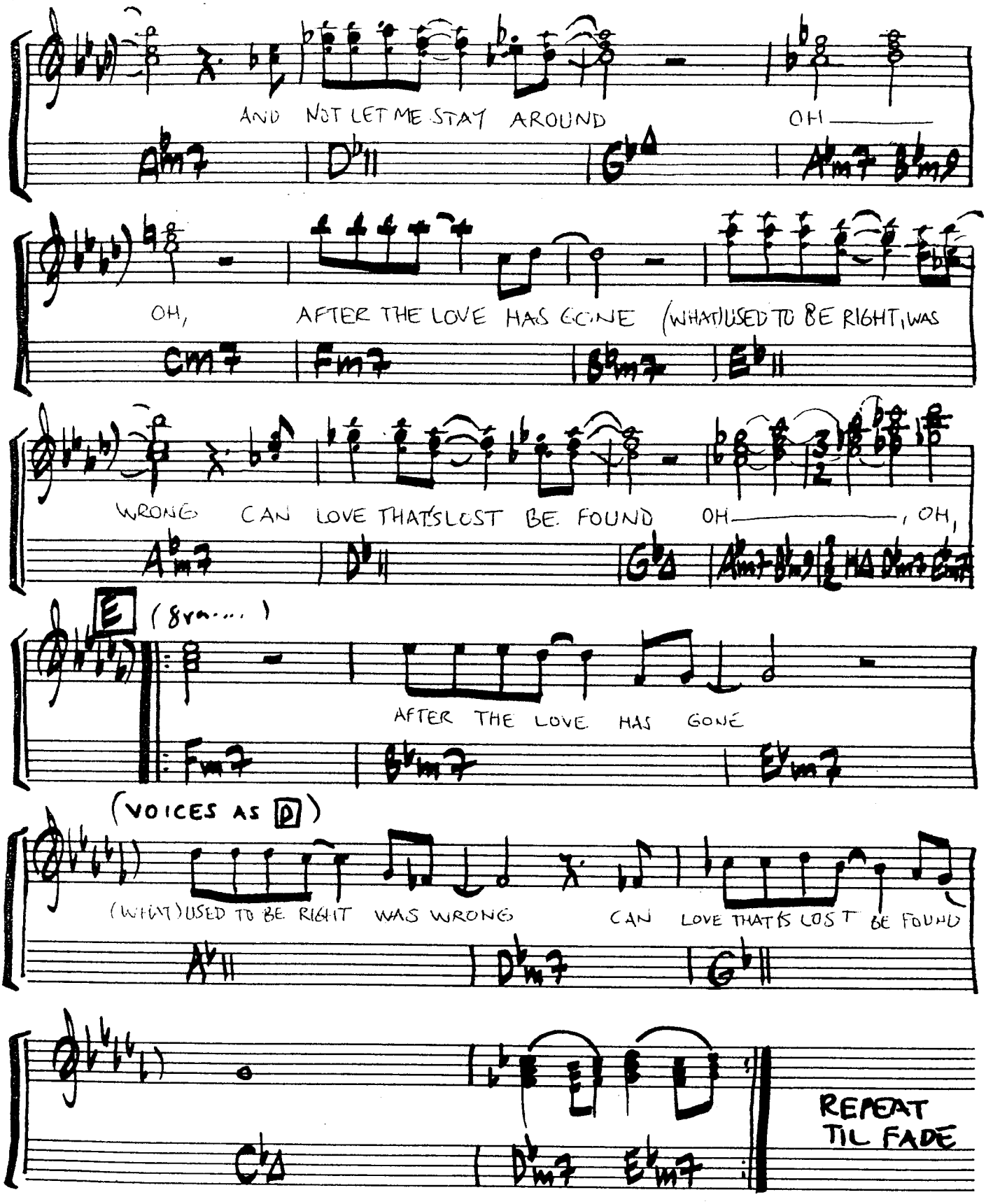
("BALLAD")

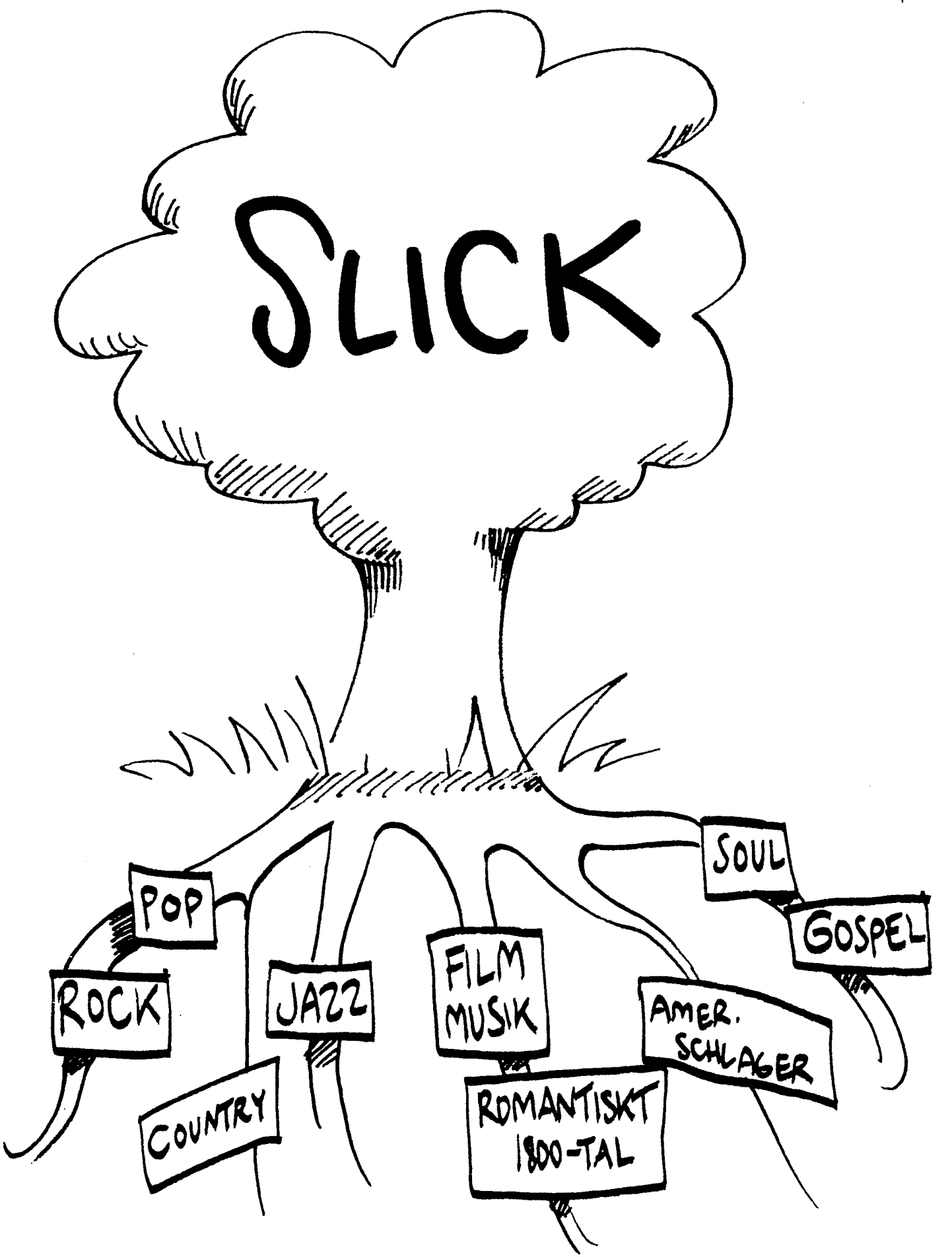


(AFTER THE LOVE HAS GONE - 2)



(AFTER THE LOVE HAS GONE - 3)



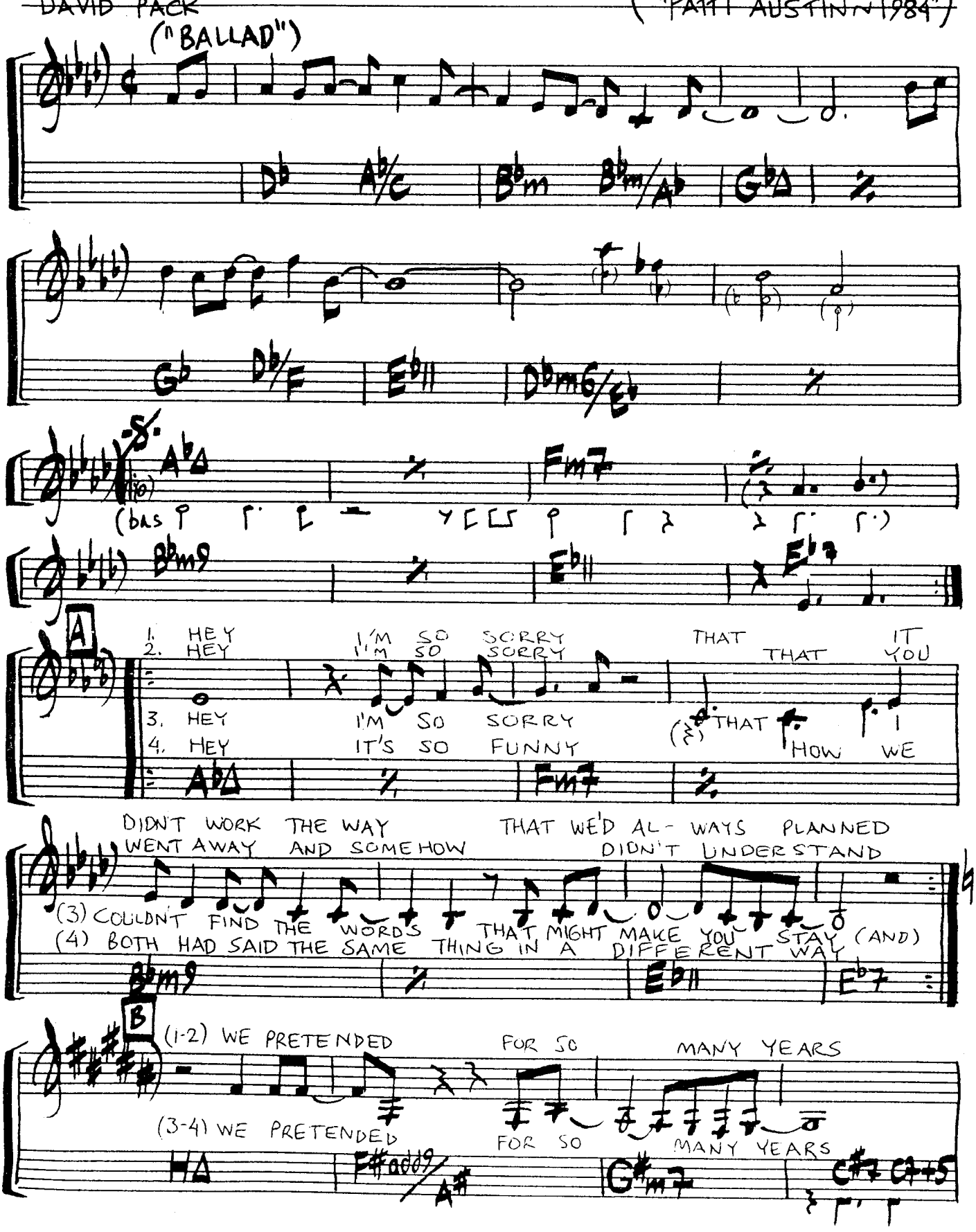

SLICK
POP
ROCK
JAZZ
FILM MUSIK
SOUL
GOSPEL
COUNTRY
ROMANTISKT 1800-TAL
AMER. SCHLAGER

ALL BEHIND US NOW

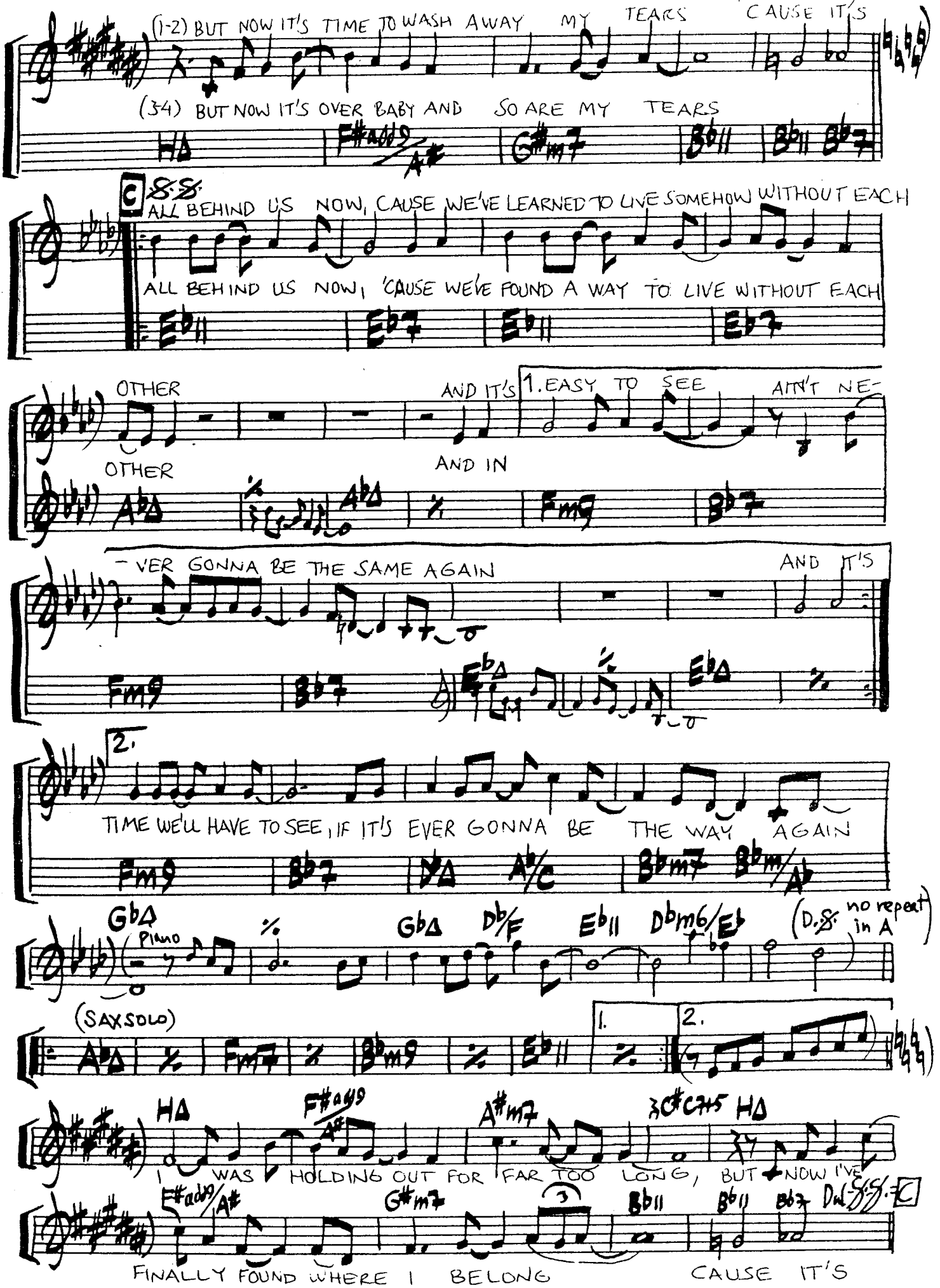
MUSIC/LYRICS:
DAVID PACK

(FROM THE RECORD:
"PATTI AUSTIN-1984")

("BALLAD")



(ALL BEHIND US NOW-2)


(1-2) BUT NOW IT'S TIME TO WASH AWAY MY TEARS 'CAUSE IT'S
(3-4) BUT NOW IT'S OVER BABY AND SO ARE MY TEARS

C
ALL BEHIND US NOW, CAUSE WE'VE LEARNED TO LIVE SOMEHOW WITHOUT EACH
ALL BEHIND US NOW, 'CAUSE WE'VE FOUND A WAY TO LIVE WITHOUT EACH

OTHER AND IT'S 1. EASY TO SEE AIN'T NE-
OTHER AND IN

-VER GONNA BE THE SAME AGAIN AND IT'S

2.
TIME WE'LL HAVE TO SEE, IF IT'S EVER GONNA BE THE WAY AGAIN

Piano

(D.S. no repeat in A)
(SAX SOLO)

1.
2.

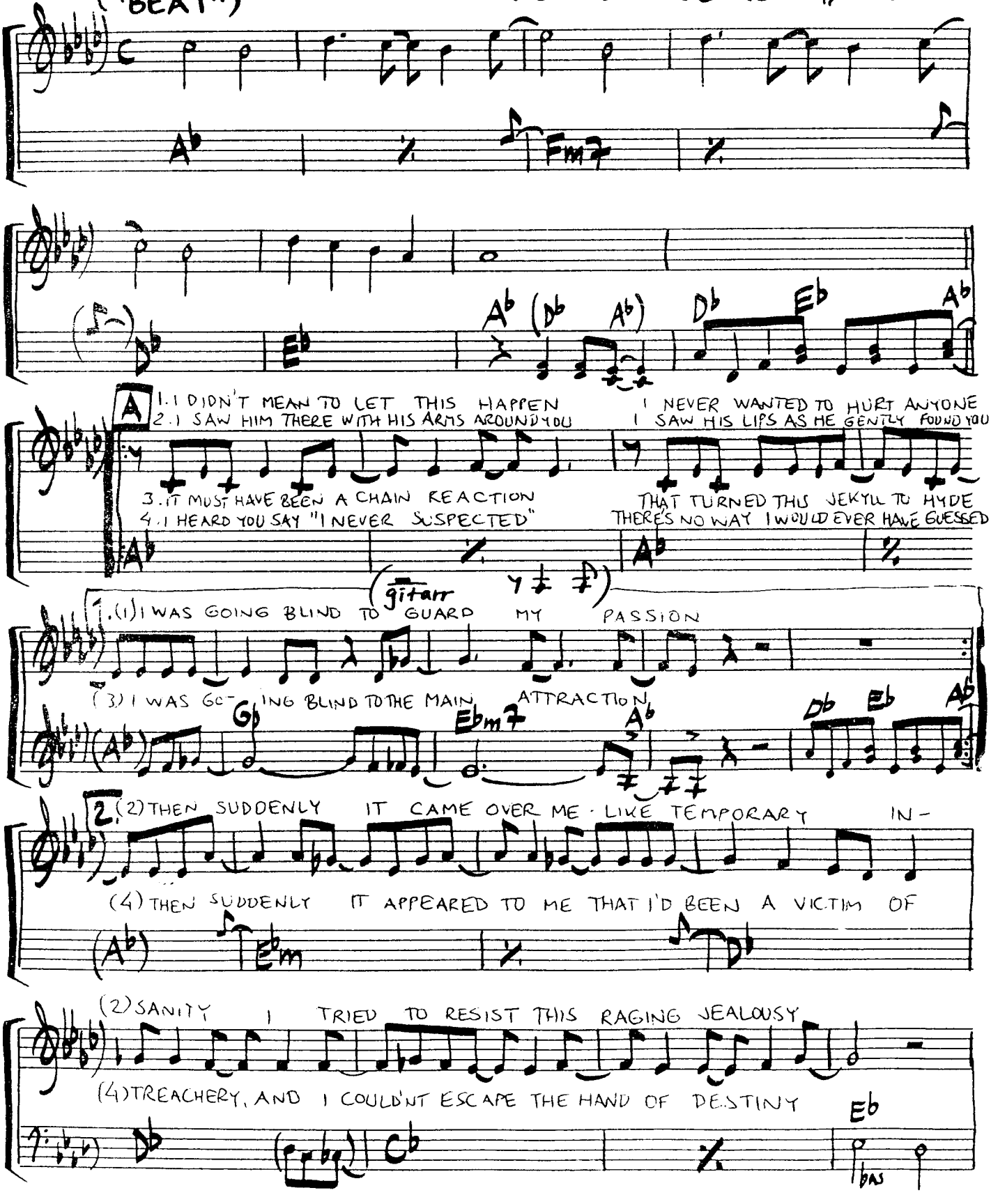
I WAS HOLDING OUT FOR FAR TOO LONG, BUT NOW I'VE

Dul-S.S.-C
FINALLY FOUND WHERE I BELONG CAUSE IT'S

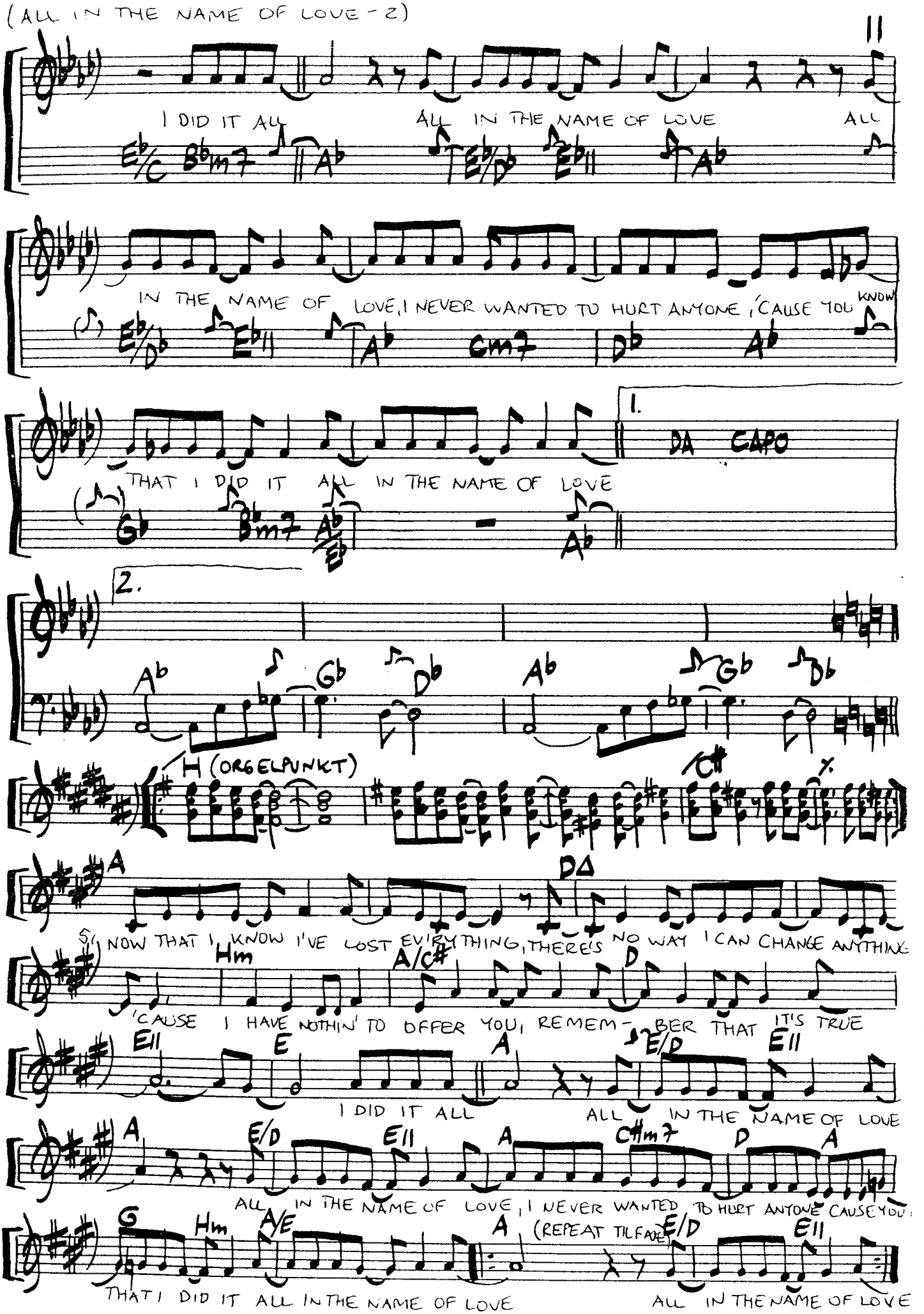
ALL IN THE NAME OF LOVE

WRITTEN BY:
DAVID ROBERTS
("BEAT")

(FROM THE RECORD:
"ALL DRESSED UP"
DAVID ROBERTS ~ 1982)



(ALL IN THE NAME OF LOVE - 2)

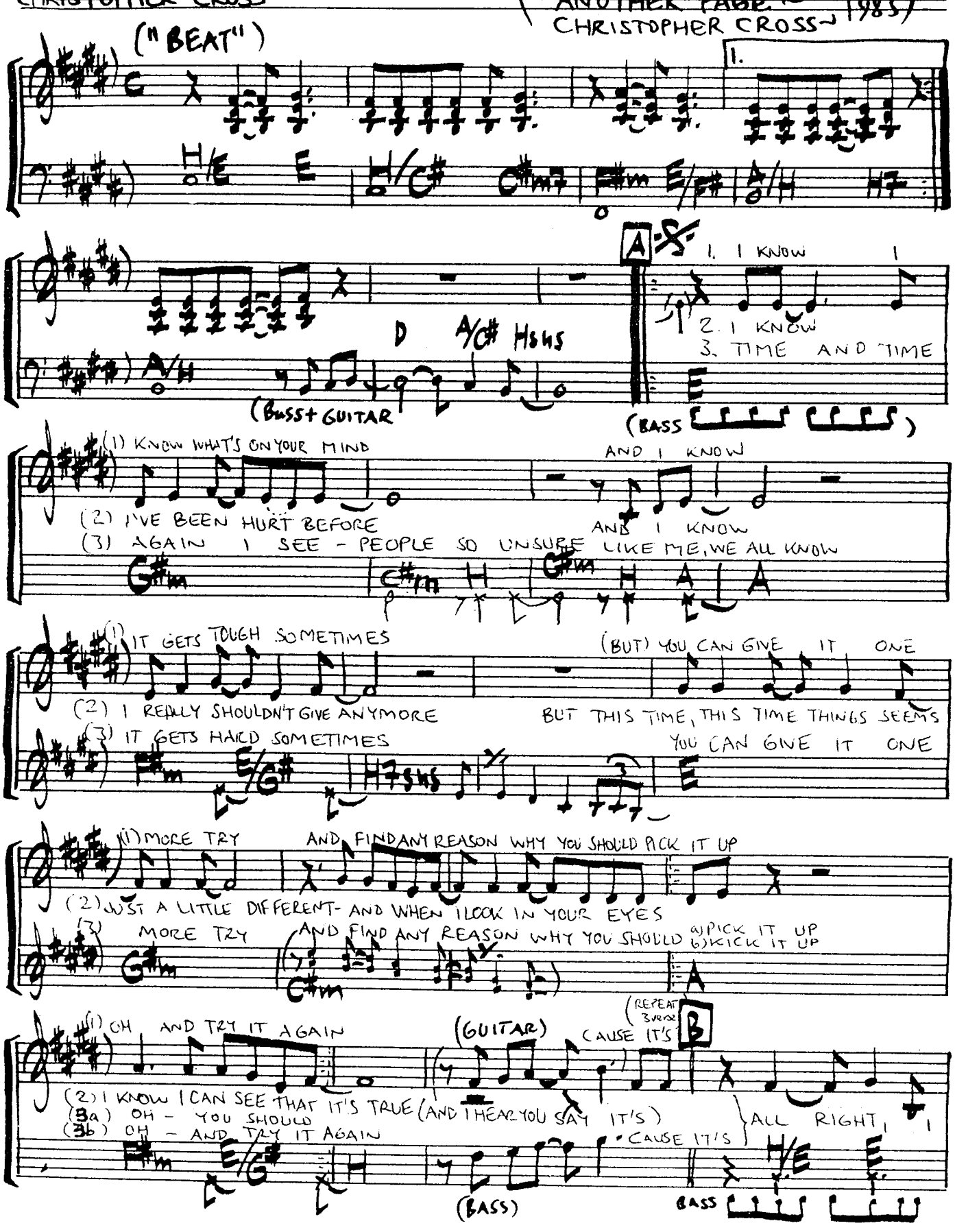


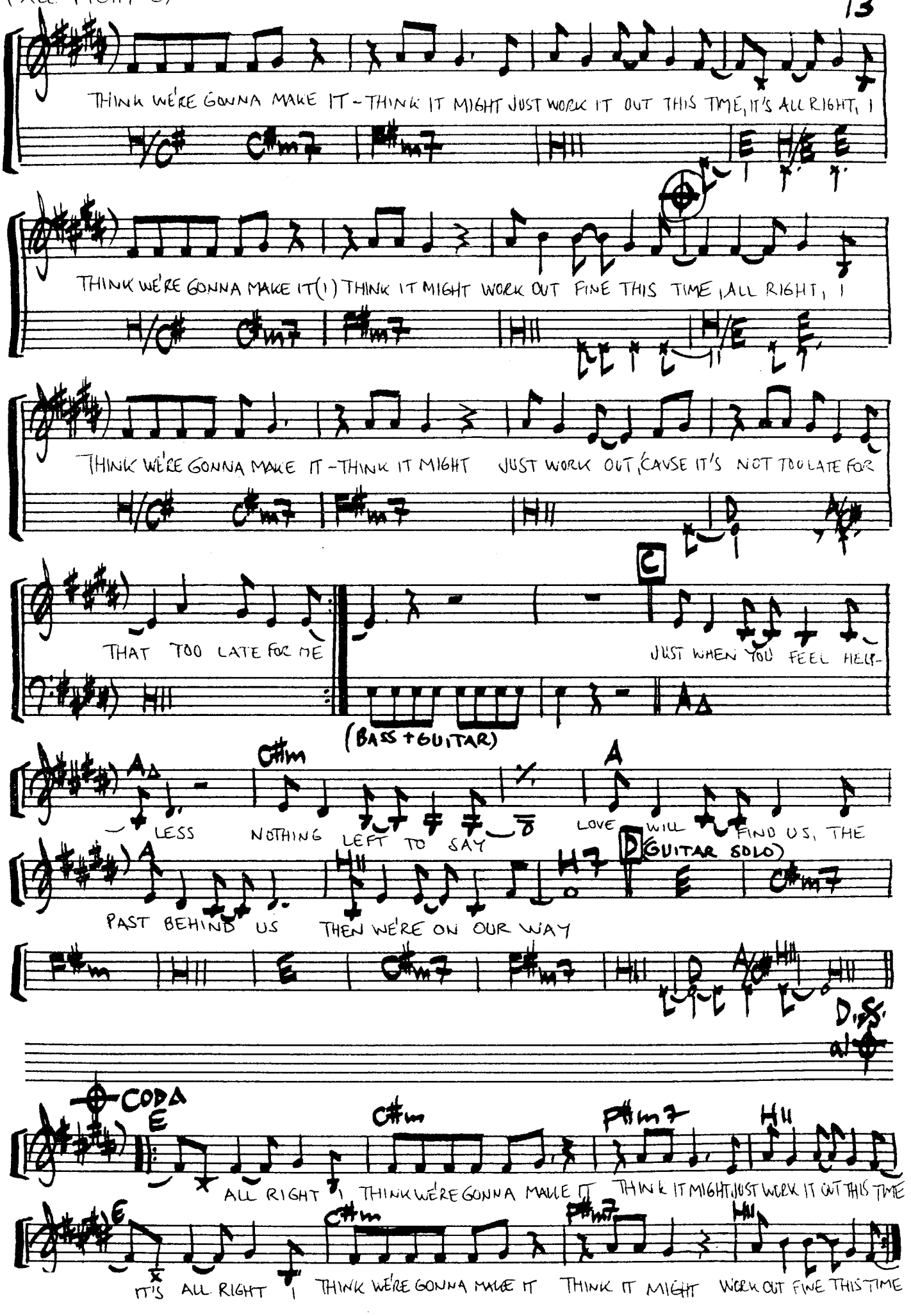
ALL RIGHT

WRITTEN BY:
CHRISTOPHER CROSS

(FROM THE RECORD:
"ANOTHER PAGE" ~ 1983
CHRISTOPHER CROSS ~ 1983)

("BEAT")



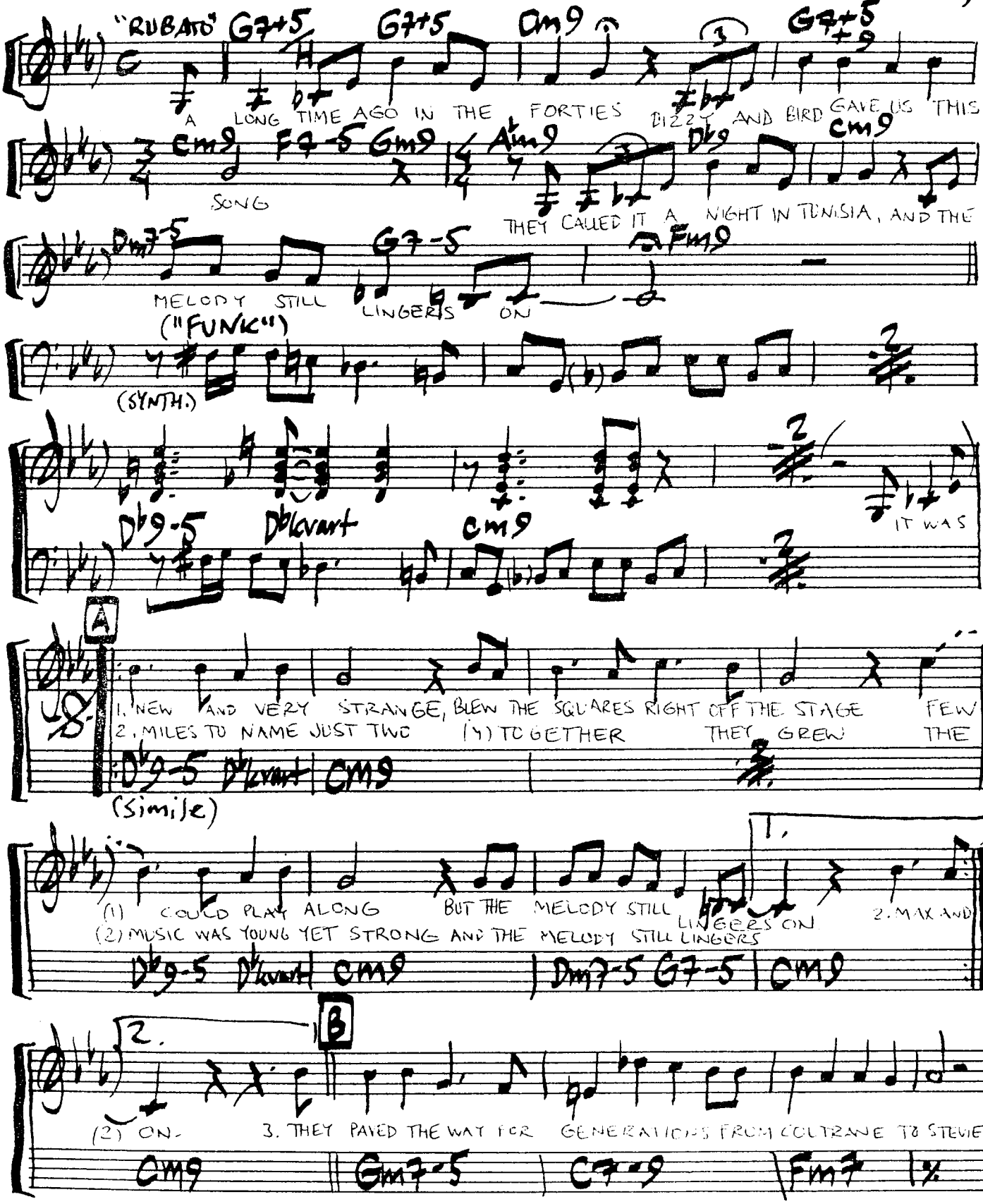

THINK WE'RE GONNA MAKE IT - THINK IT MIGHT JUST WORK IT OUT THIS TIME, IT'S ALL RIGHT, I
THINK WE'RE GONNA MAKE IT (I) THINK IT MIGHT WORK OUT FINE THIS TIME, ALL RIGHT, I
THINK WE'RE GONNA MAKE IT - THINK IT MIGHT JUST WORK OUT, CAUSE IT'S NOT TOO LATE FOR
THAT TOO LATE FOR ME
JUST WHEN YOU FEEL HELP-
(BASS + GUITAR)
LESS
NOTHING LEFT TO SAY
LOVE WILL FIND US, THE
PAST BEHIND US
THEN WE'RE ON OUR WAY
(GUITAR SOLO)
D.S. al
CODA
ALL RIGHT, THINK WE'RE GONNA MAKE IT
THINK IT MIGHT, JUST WORK IT OUT THIS TIME
IT'S ALL RIGHT, THINK WE'RE GONNA MAKE IT
THINK IT MIGHT WORK OUT FINE THIS TIME

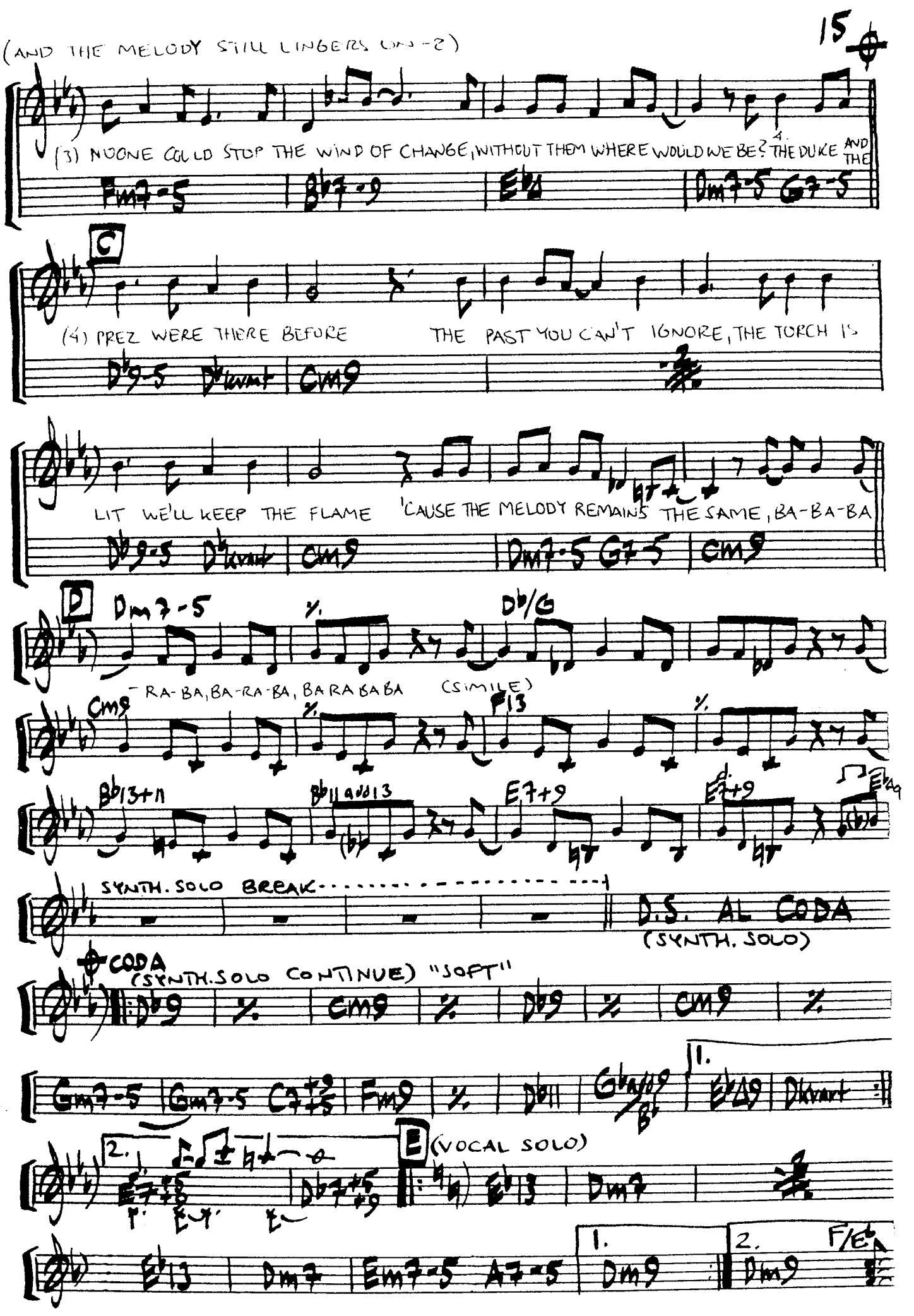
AND THE MELODY STILL LINGERS ON

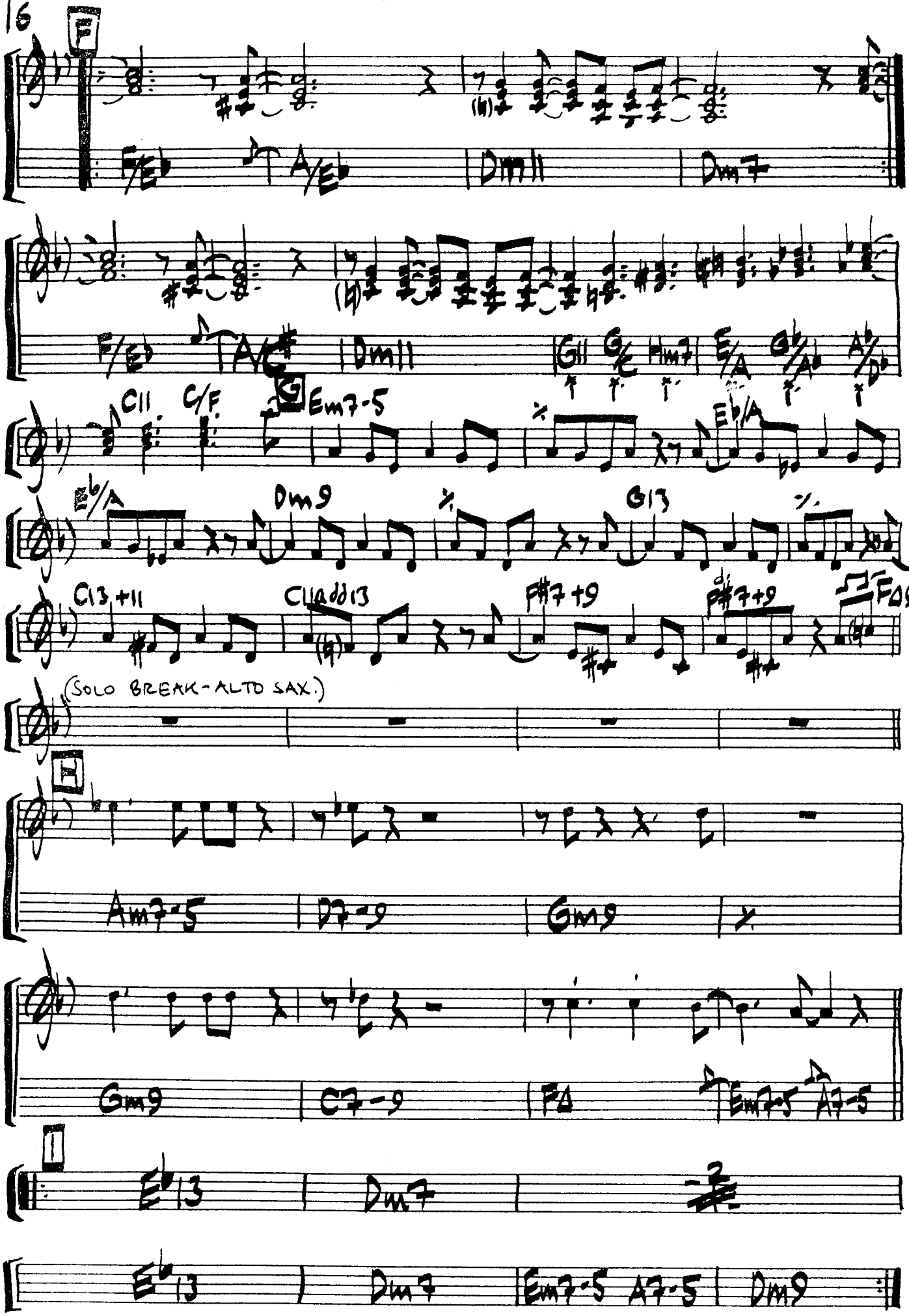
(A NIGHT IN TUNISIA)

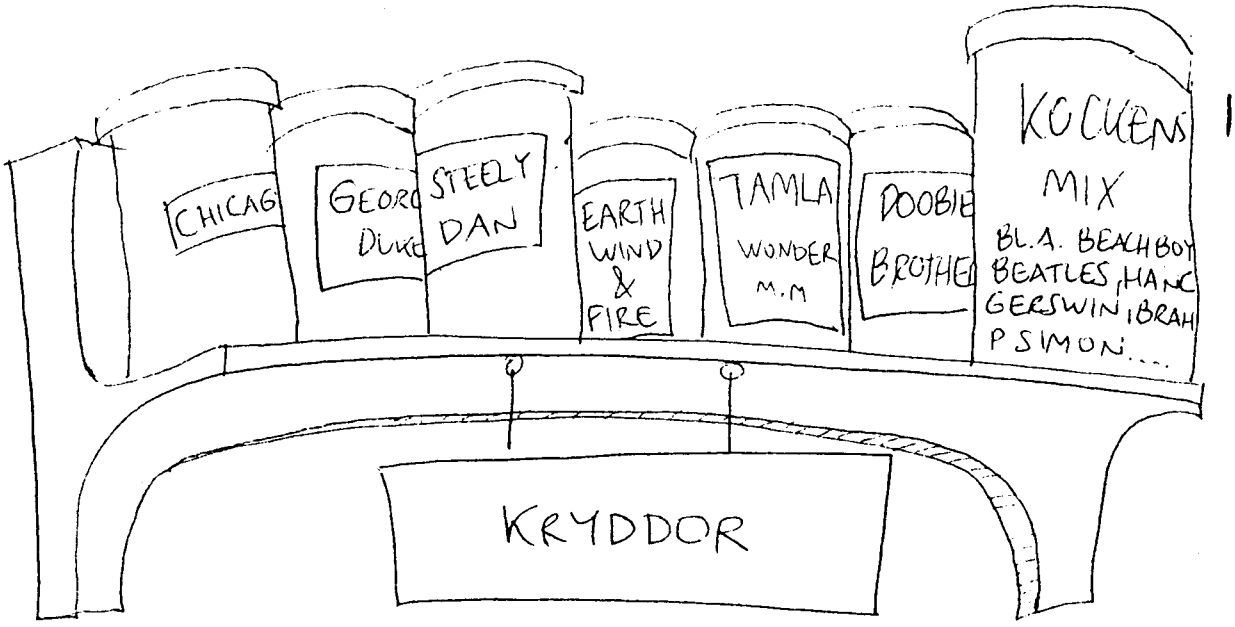
MUSIC: GILLISPIE/PAPARELLI
LYRICS: ARIF MARDIN/CHAKA KHAN

(FROM THE RECORD: "WHATCHA GONNA DO FOR ME" © CHAKA KHAN 1981)




(AND THE MELODY STILL LINGERS ON - 2)
(3) NO ONE COULD STOP THE WIND OF CHANGE, WITHOUT THEM WHERE WOULD WE BE? THE DUKE AND THE
Fm7-5
Bb7-9
Eb
Dm7-5 G7-5
C
(4) PREZ WERE THERE BEFORE
THE PAST YOU CAN'T IGNORE, THE TORCH IS
Db9-5
Dbdim
Cm9
LIT WE'LL KEEP THE FLAME
'CAUSE THE MELODY REMAINS THE SAME, BA-BA-BA
Dm7-5 G7-5
D
Dm7-5
Db/G
- RA-BA, BA-RA-BA, BA RA BA BA (SMILE)
F13
Bb13+11
Bb11 add13
E7+9
SYNTH. SOLO BREAK
D.S. AL CODA
(SYNTH. SOLO)
CODA
(SYNTH. SOLO CONTINUE) "SOFT"
Gm7-5
C7+5
Fm9
Db11
Gb/Bb
1.
2.
E
(VOCAL SOLO)
Eb13
Dm7
Em7-5 A7-5
F/Eb


16
F
F/E♭
A/E♭
Dm11
Dm7
F/E♭
A/C♯
Dm11
G11
G/E
Am7
E/A
G♭/A♭
A♭/B♭
C11
C/F
G
Em7-5
E♭/A
E♭/A
Dm9
G13
C13+11
Cadd13
F♯7+9
F♯7+9
F9
(SOLO BREAK - ALTO SAX.)
B
Am7-5
D7-9
Gm9
Gm9
C7-9
F9
Em7-5
A7-5
1
E♭13
Dm7
2
E♭13
Dm7
Em7-5
A7-5
Dm9

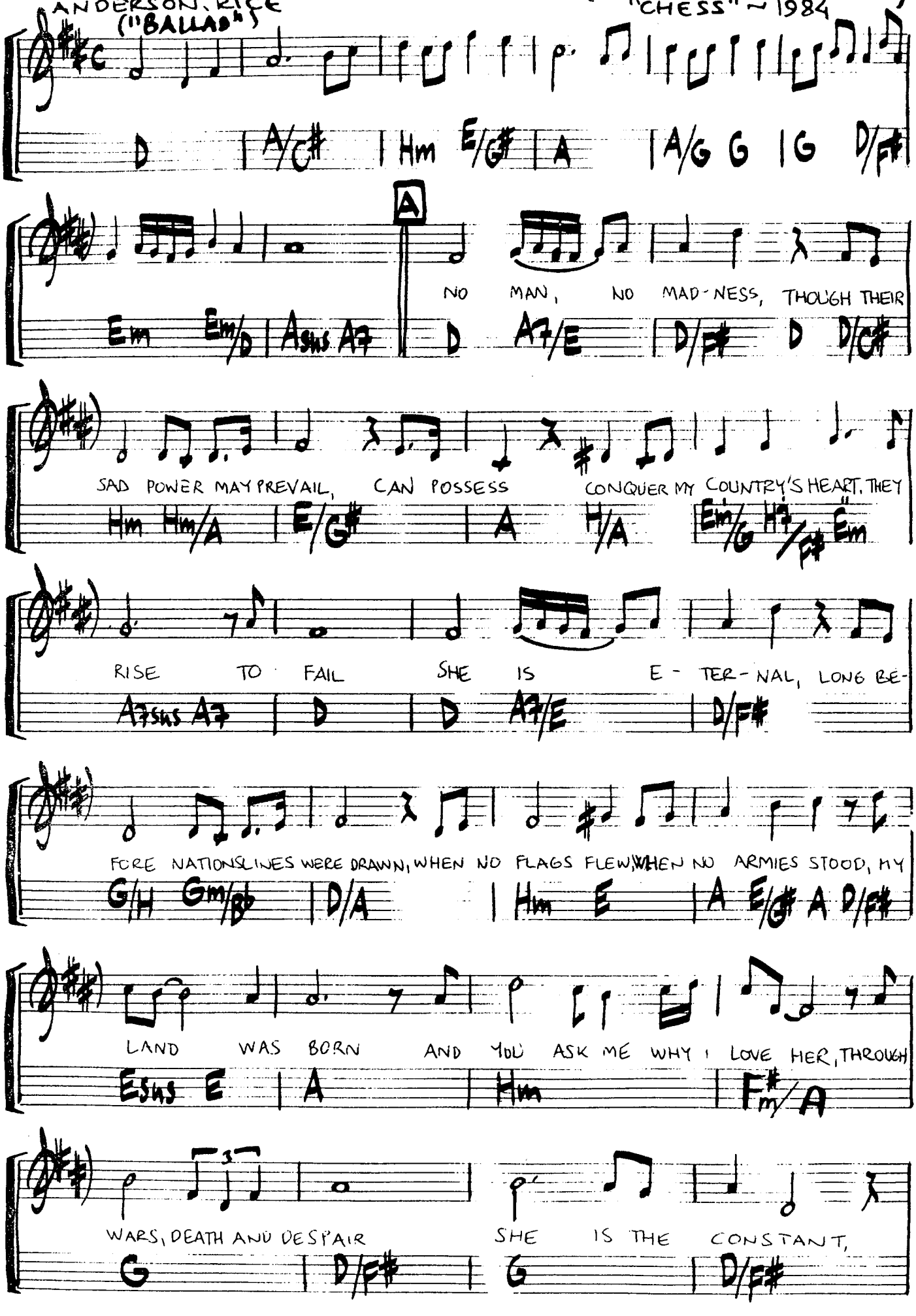

CHICAG
GEORG DUKE
STEELY DAN
EARTH WIND & FIRE
TAMLA WONDER M.M
DOOBIE BROTHE
KOCUENS MIX
BL.A. BEACH BOY BEATLES, HANC GERSWIN, IBRAH P SIMON....
KRYDDOR

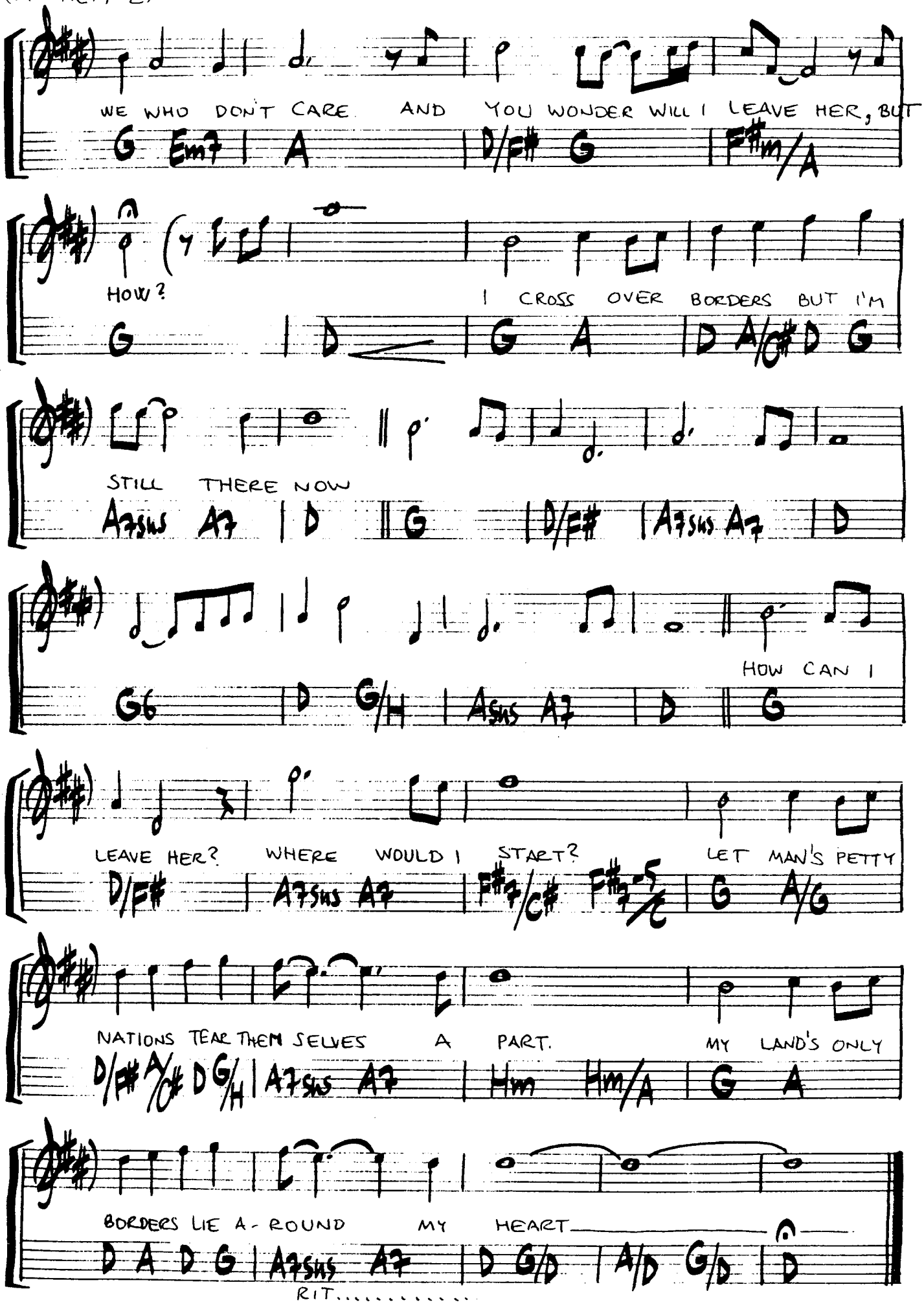
GIND VANNEL
JAY GRAYDON
TED TEMPLEM
MICHAEL O'MARTIAN
G. DUKE
QUINC JONES
DAVID FOSTER
GARY KATZ
TOMMY LIPUMA
ARIF MARDI
KENN LOGG
TOTO
SLICK

ANTHEM

WRITTEN BY: ULVAEUS, ANDERSON, RICE ("BALLAD")

(FROM THE RECORD: "CHESS" ~ 1984)



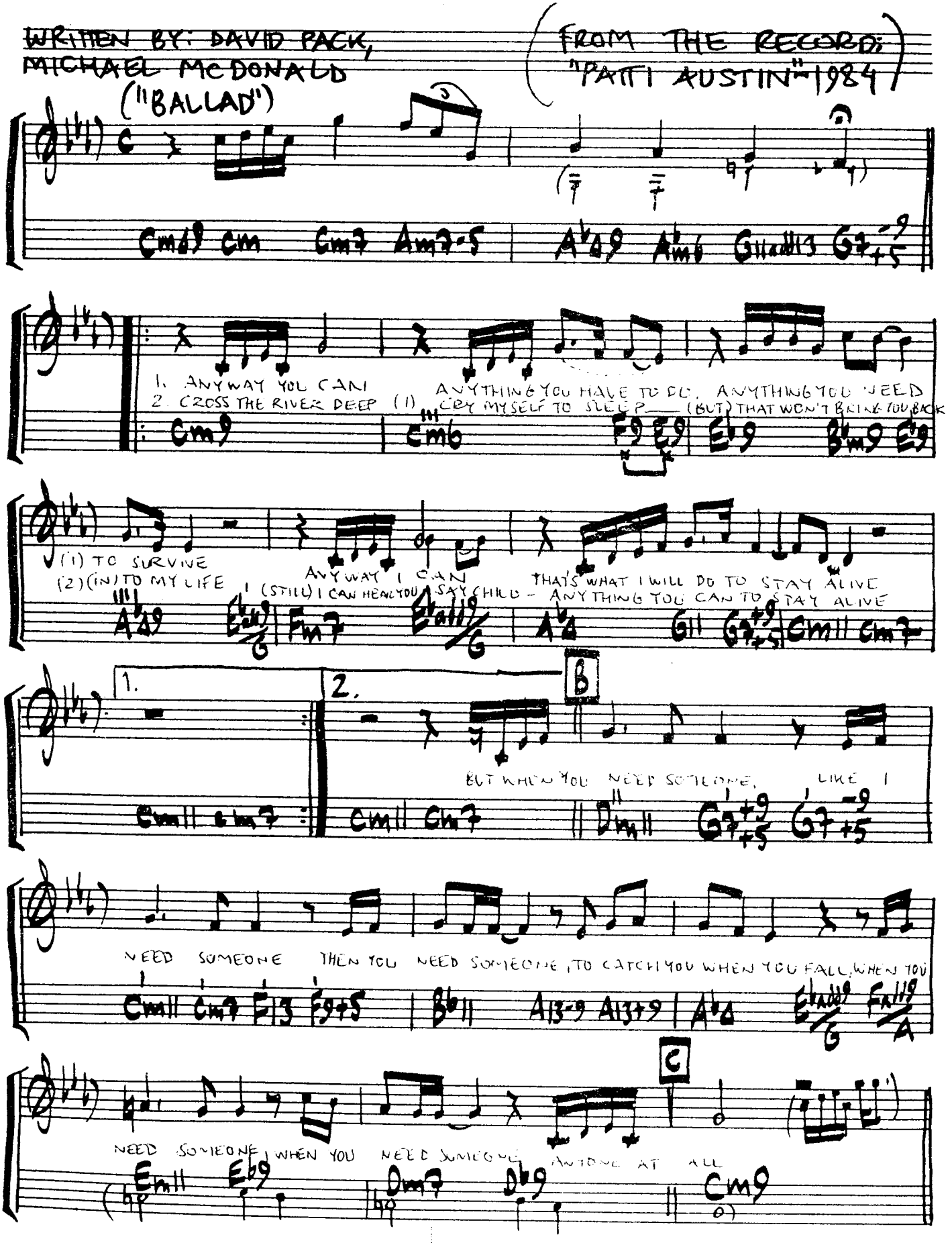

WE WHO DON'T CARE AND YOU WONDER WILL I LEAVE HER, BUT
G Em7 A D/F# G F#m/A
HOW?
I CROSS OVER BORDERS BUT I'M
G D G A D A/C# D G
STILL THERE NOW
A7sus A7 D G D/F# A7sus A7 D
HOW CAN I
G6 D G/H A7sus A7 D G
LEAVE HER? WHERE WOULD I START? LET MAN'S PETTY
D/F# A7sus A7 F#7/C# F#7-5/C G A/G
NATIONS TEAR THEM SELVES A PART. MY LAND'S ONLY
D/F# A/C# D G/H A7sus A7 Hm Hm/A G A
BORDERS LIE A-ROUND MY HEART
D A D G A7sus A7 D G/D A/D G/D D
RIT.....

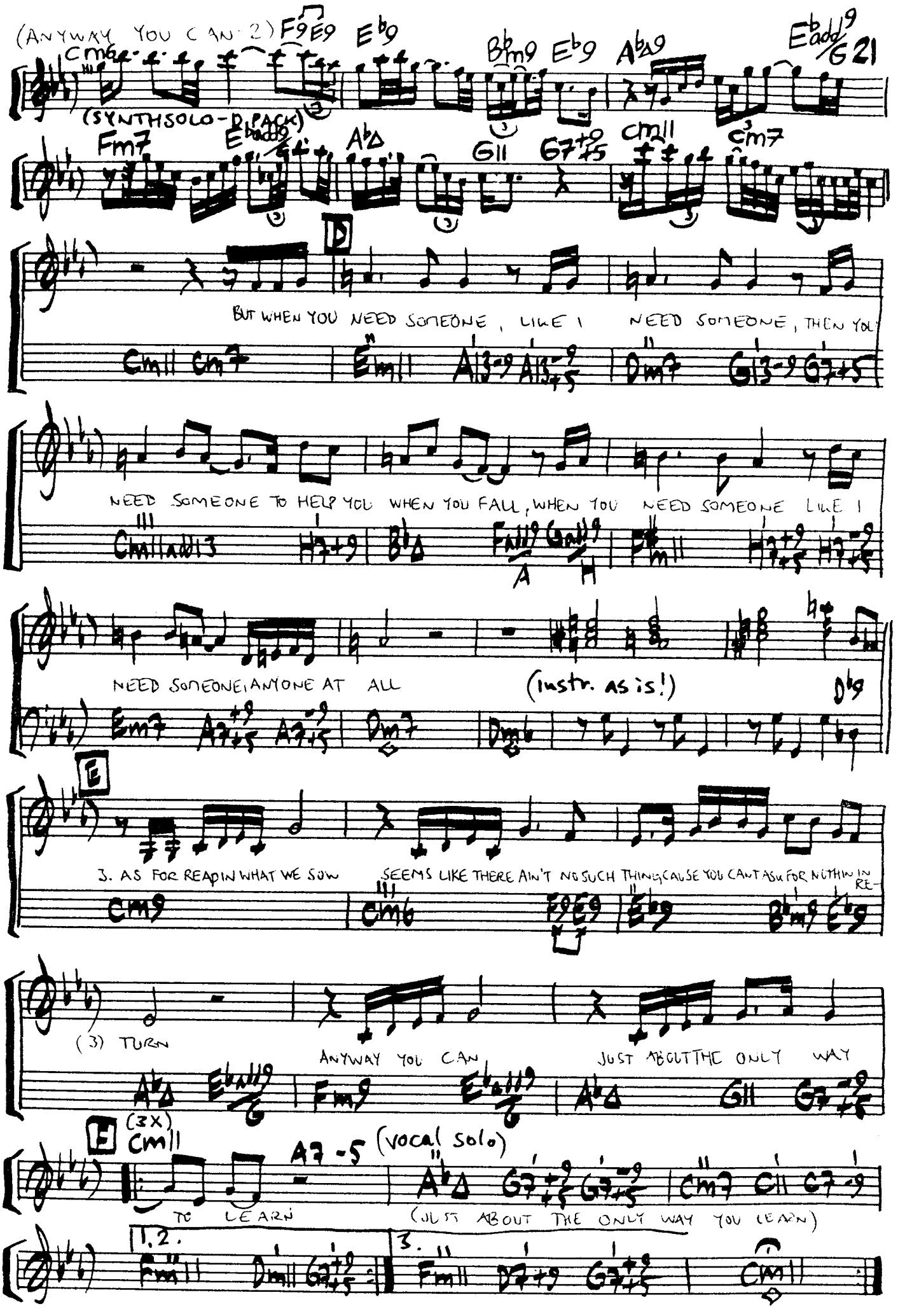
ANYWAY YOU CAN

WRITTEN BY: DAVID PACK, MICHAEL MCDONALD

("BALLAD")

(FROM THE RECORD: "PATTI AUSTIN" - 1984)



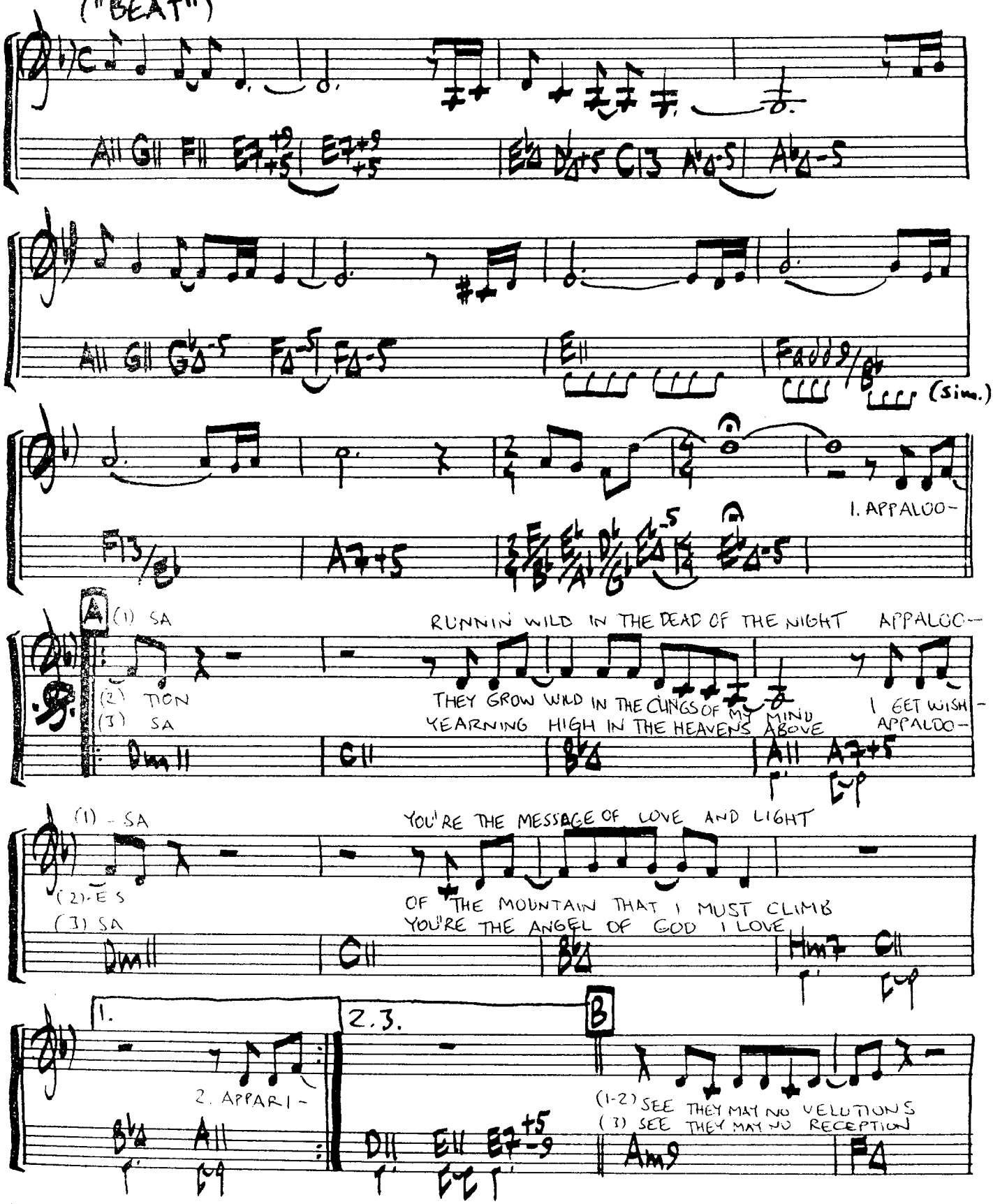

(ANYWAY YOU CAN-2)
(SYNTHSOLO-D PACK)
(vocal solo)
BUT WHEN YOU NEED SOMEONE, LIKE I NEED SOMEONE, THEN YOU
NEED SOMEONE TO HELP YOU WHEN YOU FALL, WHEN YOU NEED SOMEONE LIKE I
NEED SOMEONE, ANYONE AT ALL
(instr. as is!)
3. AS FOR REAPIN WHAT WE SOW SEEMS LIKE THERE AIN'T NO SUCH THING, CAUSE YOU CAN'T ASK FOR NOTHIN IN RE-
(3) TURN
ANYWAY YOU CAN
JUST ABOUT THE ONLY WAY
TO LEARN
(JUST ABOUT THE ONLY WAY YOU LEARN)

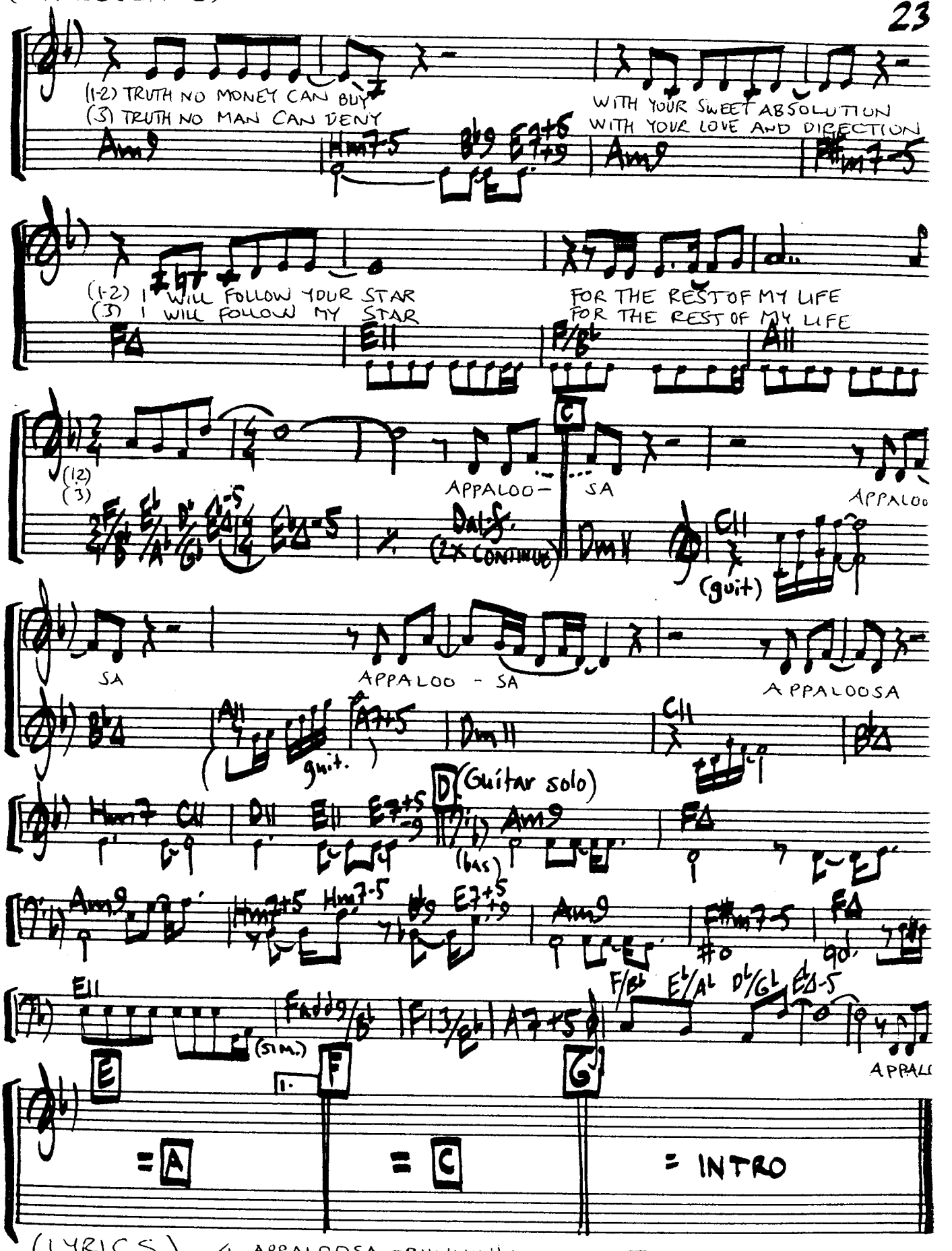
APPALOOSA

WRITTEN BY:
GINO VANNELLI

(FROM THE RECORD: "BROTHER TO BROTHER" ~1978)

("BEAT")





(LYRICS IN E)

4. APPALOOSA - RUNNIN' WILD IN THE WAKE OF THE DAWN
APPALOOSA - YOU'RE THE SPIRIT THAT TURNS ME ON.

AUTOMATIC MAN

WRITTEN BY: MICHAEL SEMBELLO, DAVID BATTEAU, DANNY SEMBELLO

(FROM THE RECORD: "BOSSA NOVA HOTEL" MICHAEL SEMBELLO - 1983)

("BEAT")

1. 2.

Em7 - Em11 G - D/G A11 - D/A Hm7 - Hm11

A

1. STAYED UP ENDLESS NIGHTS LIKE SOME FRAN - KEN - STEIN
2. HE KNOWS E - VERY DANCE PRE - PROG - RAMMED ROMANCE
3. HIS A - TO - MIC HEART IT HAS LEARNED TO FEEL

Em7 - Em11 G - D/G A11 - D/A Hm7 - Hm11

(simile)

(1) CY - BER - NE - TIC DREAMS SOME - THING LIKE YOU'VE NEVER SEEN
(2) WHEN HE LOOKS AT YOU (I'M) WATCHING TOO THROUGH HIS VIDEO
(3) (HE) CRIES E - LEC - TRIC TEARS THE IM - POS - SI - BLE IS REAL

Em7 - Em11 G - D/G A11 - D/A Hm7 - Hm11

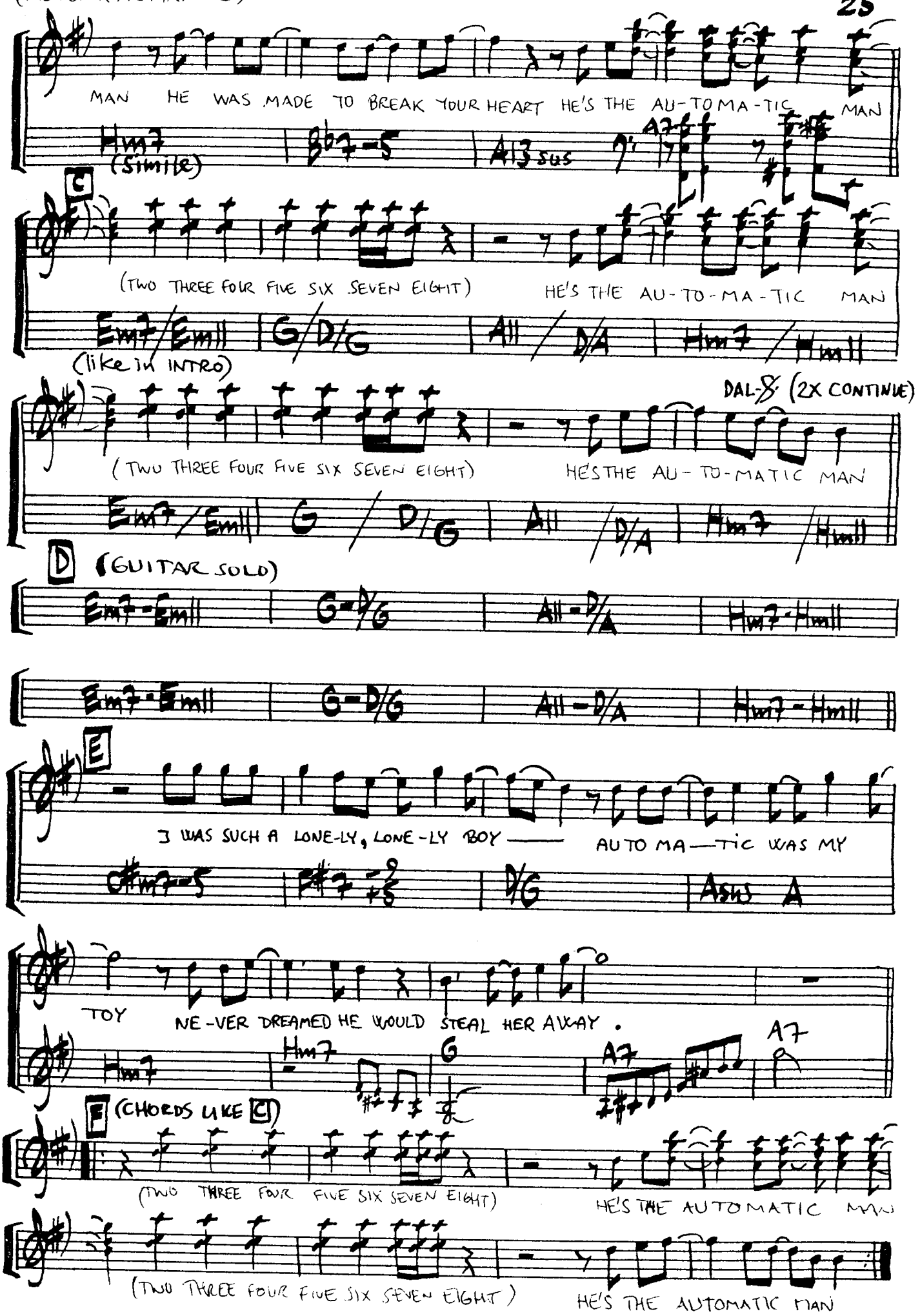
(1) -
(2) EYES
(3) —

Em7 - Em11 G - D/G A11 - D/A Hm7 - Hm11

B

HE WAS MADE TO PLAY THE PART HE'S NO OR - DI - NA - RY

Hm7 B7-5 A13sus A7


MAN HE WAS MADE TO BREAK YOUR HEART HE'S THE AU-TO MA-TIC MAN
Hm7 (Simile)
B♭7-5
A13 sus
A7
C
(TWO THREE FOUR FIVE SIX SEVEN EIGHT)
HE'S THE AU-TO-MA-TIC MAN
Em7/Emll
G/D/G
All/D/A
Hm7/Hmll
(like in INTRO)
DAL-S (2X CONTINUE)
(TWO THREE FOUR FIVE SIX SEVEN EIGHT)
HE'S THE AU-TO-MATIC MAN
Em7/Emll
G/D/G
All/D/A
Hm7/Hmll
D
(GUITAR SOLO)
Em7-Emll
G-D/G
All-D/A
Hm7-Hmll
Em7-Emll
G-D/G
All-D/A
Hm7-Hmll
E
I WAS SUCH A LONE-LY, LONE-LY BOY —— AUTO MA—TIC WAS MY
C#m7-5
F#7
D/G
Asus A
TOY NE-VER DREAMED HE WOULD STEAL HER AWAY.
Hm7
Hm7
G
A7
A7
F
(CHORDS LIKE C)
(TWO THREE FOUR FIVE SIX SEVEN EIGHT)
HE'S THE AUTOMATIC MAN
(TWO THREE FOUR FIVE SIX SEVEN EIGHT)
HE'S THE AUTOMATIC MAN

BACK ON THE ROAD

WRITTEN BY: MAURICE WHITE, AL McKAY

(FROM THE RECORD: "FACES" ~ EARTH, WIND & FIRE ~ D&O)

("BEAT") (horns)

(guitar)

C G11 Am7 D9 G11 C

Am7 D9 G11 C

(8va bassa)

A Am7 D9 G11 C

1. TIME TO GET BACK ON THE ROAD GONNA LEAVE THIS TROUBLE BEHIND

Am7 D9 G11 C

TIME TO CARRY THE LOAD OF WHAT MY LIFE IS A TRUE DESIGN

B

(2) YOU WON'T REACH ME BY PHONE 'CAUSE I'LL BE MOVIN ROUND BETWEEN THE LINE

(3) (LOVE) THAT WE SHARED WAS GRAND, BUT NOT ENOUGH TO KEEP ME STILL, I HOPE

Am7 D9 G11 C

(2) TIME TO GET BACK ON THE ROAD GONNA MEND THIS HEART OF MINE

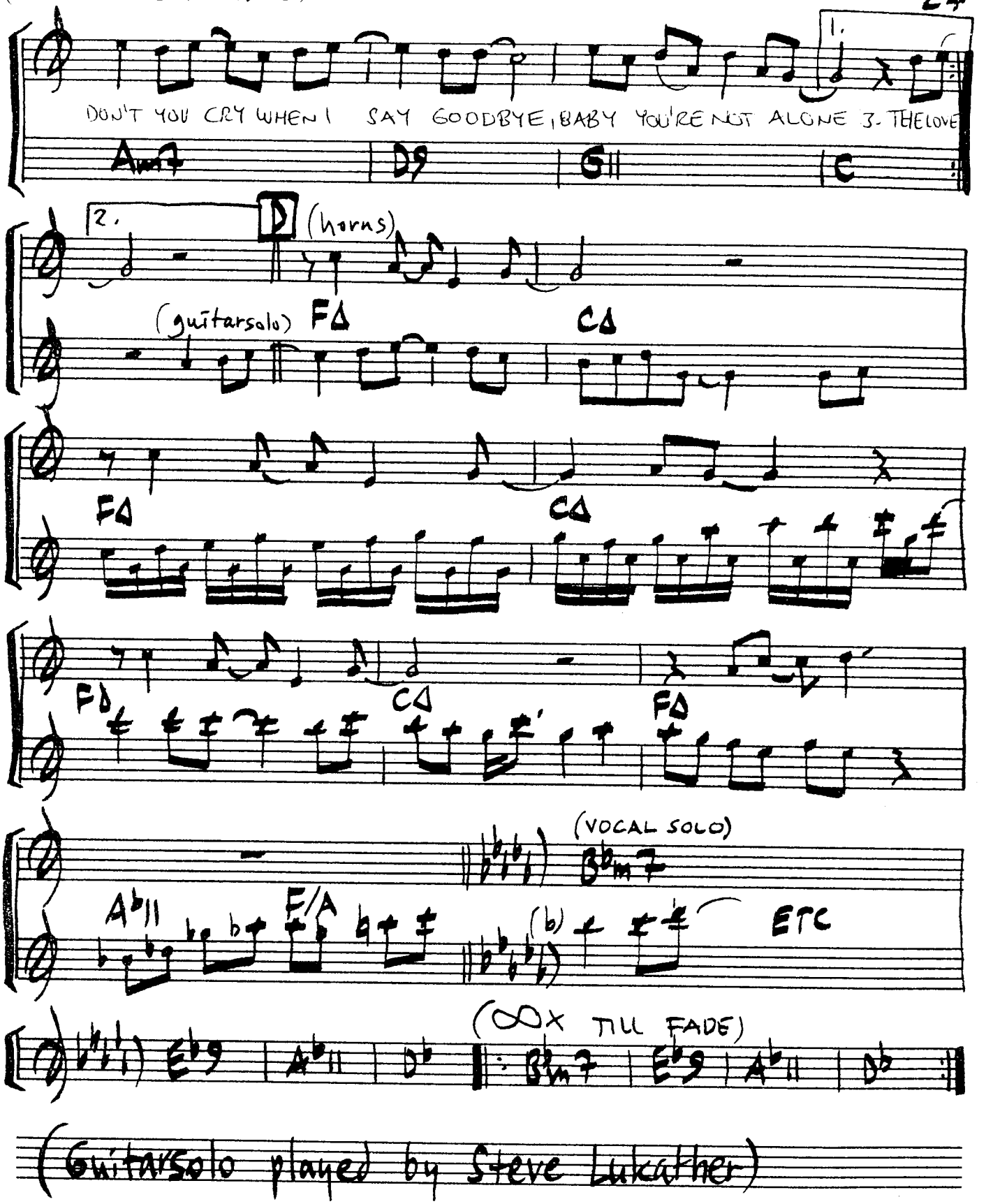
(3) SOMEDAY YOU'LL UN-DER-STAND MUSIC GIVES MY HEART A THRILL

Am7 D9 G11 C

C (CHORUS)

DON'T YOU CRY WHEN I SAY GOODBYE BABY, BABY, CAR-RY ON (CARRY ON)

Am7 D9 G11 C



(Guitarsolo played by Steve Lukather)

THE BEST OF ME

WRITTEN BY: DAVID FOSTER, JEREMY LUBBOCK, RICHARD MARX

(FROM THE RECORD: "THE BEST OF ME" BY DAVID FOSTER ~ 1983)

("BALLAD")

1. SO MANY YEARS

A

(1) GONE STILL I REMEM- BER HOW DID I E-

(2) GONE (A) LOVE THAT WAS SO WRONG I CAN'T FORGET

(3) ENDING IF WE CAN HOLD ON (AND) I THINK I'VE COME

(1) VER LET MY HEART BELIEVE IN ONE WHO NE- VER GAVE

(2) THE WAY IT USED TO BE AND HOW YOU CHANGED THE TOUCH

(3) THIS FAR BECAUSE OF YOU COULD BE NO OT- HER LOVE

ENOUGH TO ME

OF LOVE FOR ME

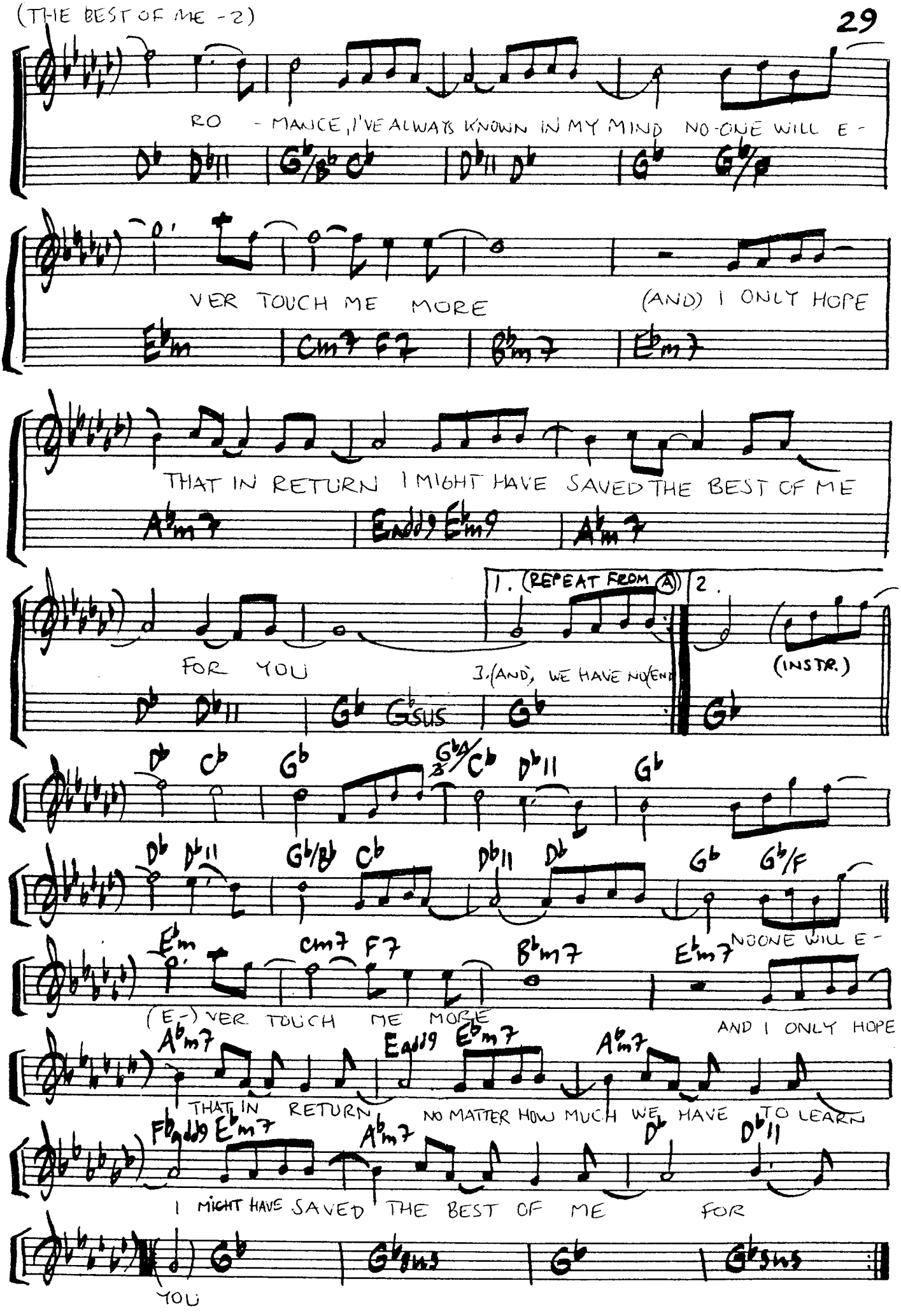
BUT OURS WILL DO

1. 2 (AND) SO MANY YEARS

2. (AND) YOU WERE MY

B

ONE MORE CHANCE, I NEVER THOUGHT I'D FIND. YOU WERE THE ONE


RO - MANCE, I'VE ALWAYS KNOWN IN MY MIND NO-ONE WILL E -
VER TOUCH ME MORE
(AND) I ONLY HOPE
THAT IN RETURN I MIGHT HAVE SAVED THE BEST OF ME
FOR YOU
1. (REPEAT FROM (A))
2.
3. (AND), WE HAVE NO (END)
(INSTR.)
(E-) VER TOUCH ME MORE
NO ONE WILL E -
AND I ONLY HOPE
THAT IN RETURN
NO MATTER HOW MUCH WE HAVE TO LEARN
I MIGHT HAVE SAVED THE BEST OF ME
FOR
YOU

BLACK & BLUES

WRITTEN BY: AL JARREAU,
TOM CANNING, JAY GRAYDON

(FROM THE RECORD: "JARREAU ~ AL JARREAU ~1983)

("SHUFFLE") (HORNS)

8va basso

Am7 G/A Am7
(simile

(VOCAL)

I NEED SOMEBODY, I NEED SOMEBODY, I NEED SOMEBODY

I NEED SOMEBODY, I NEED SOMEBODY

1. PLEASE, DON'T LEAVE ME ALONE

E7+9

A

(1) I'M TIRED OF BEING BY MYSELF NO
(2) I'M TIRED OF KEEPING HOUSE FOR ONE OH

Am7 G/A Am7
(keyboard as INTRO)

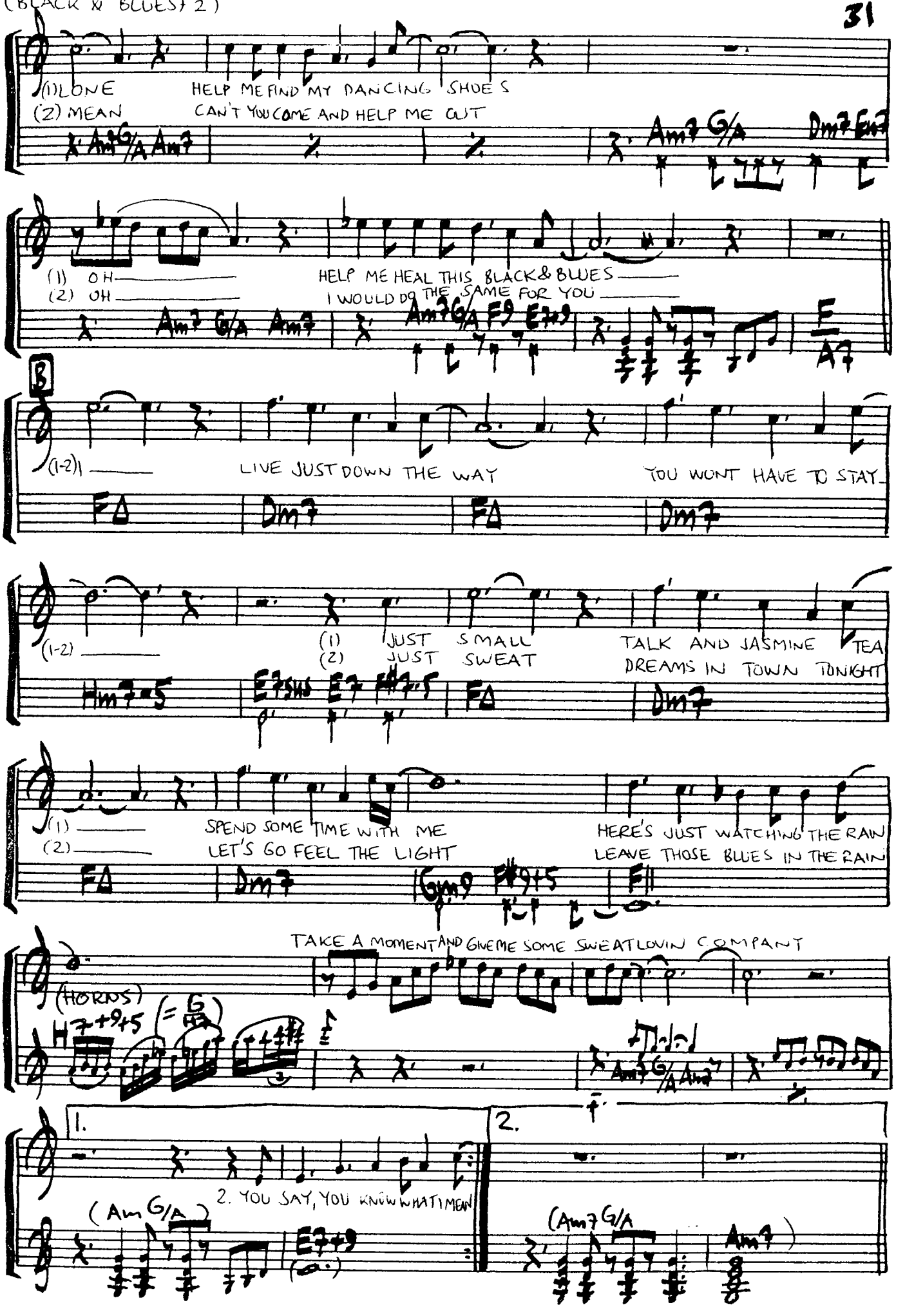
Am7 G/A Dm7 Em7

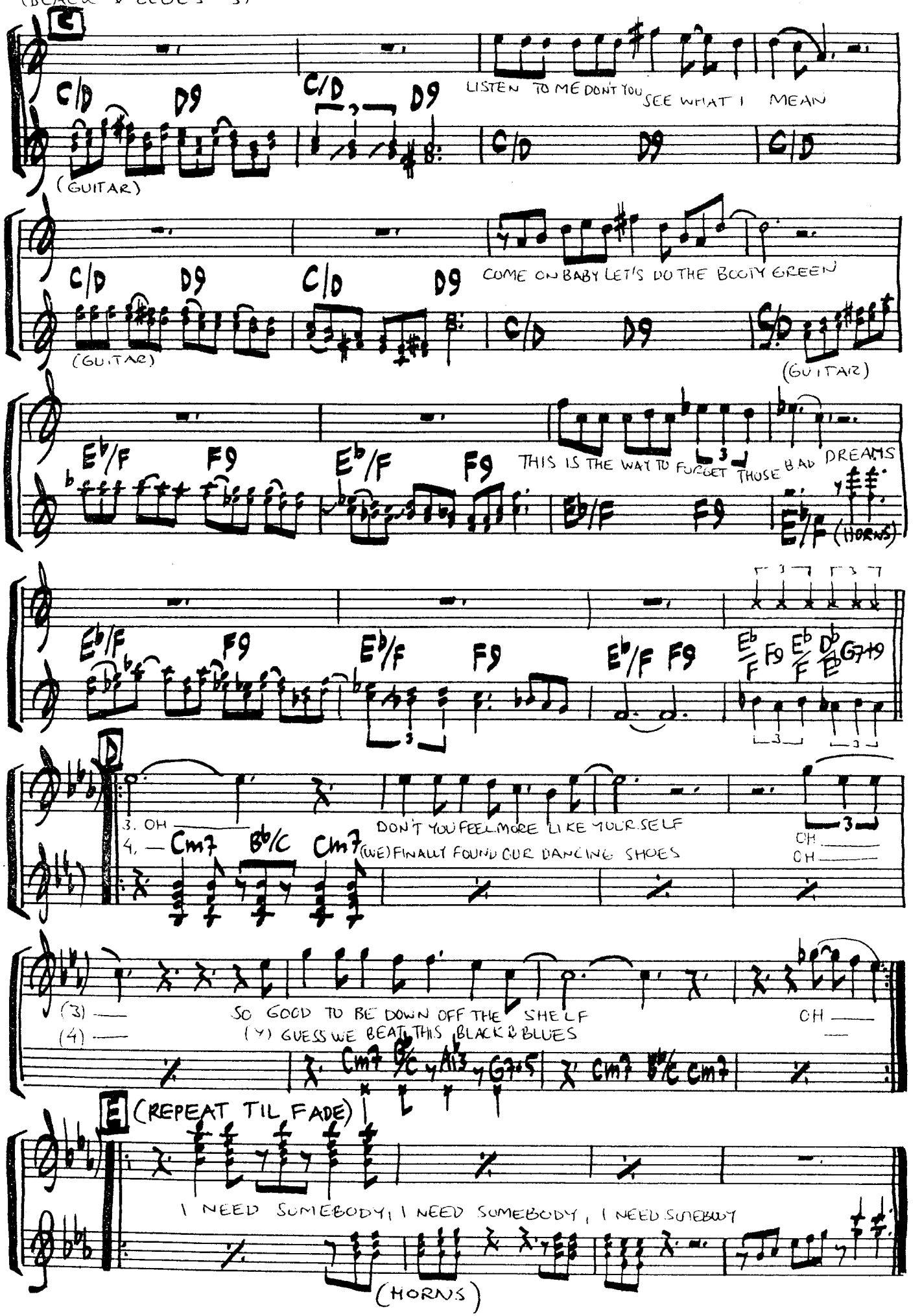
(1) (NO ___)
(2) (OH ___)

DON'T YOU LEAVE ME ON THIS SHELF
SOLO DANCING AIN'T NO FUN

PLEASE DON'T LEAVE ME A-
IF YOU KNOW WHAT I

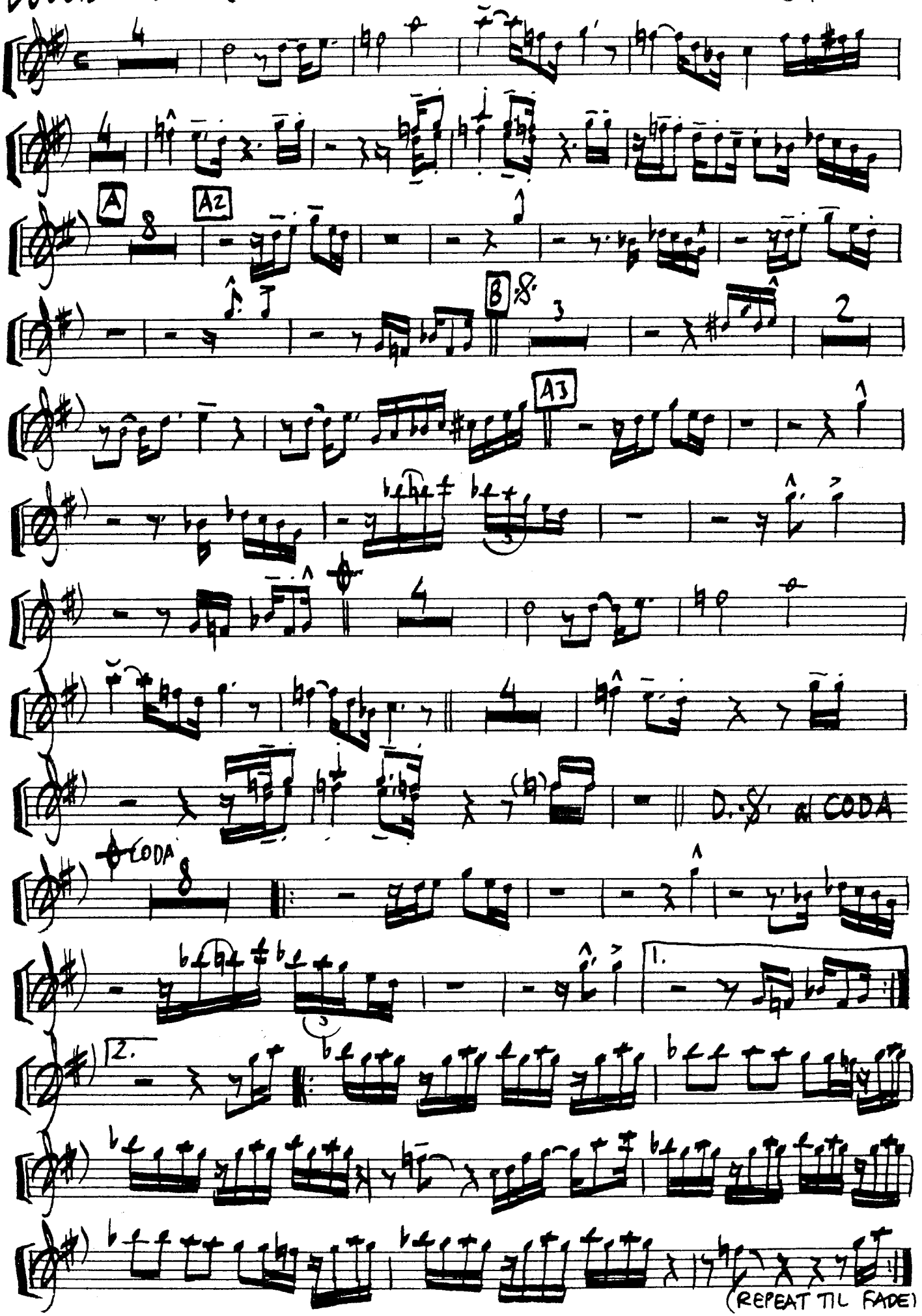
Am7 G/A Am7 Am7 G/A F9 E7+9 Am7 G/A Am7


(1) LONE
(2) MEAN
HELP ME FIND MY DANCING SHOES
CAN'T YOU COME AND HELP ME OUT
Am7 G/A Am7
Am7 G/A Dm7 E7
(1) OH
(2) OH
HELP ME HEAL THIS BLACK & BLUES
I WOULD DO THE SAME FOR YOU
Am7 G/A Am7
Am7 G/A F9 E7#9
E
A7
B
(1-2)
LIVE JUST DOWN THE WAY
YOU WONT HAVE TO STAY
FΔ
Dm7
FΔ
Dm7
(1-2)
(1) JUST SMALL
(2) JUST SWEAT
TALK AND JASMINE TEA
DREAMS IN TOWN TONIGHT
Hm7♭5
E7sus E7 E7#5
FΔ
Dm7
(1)
(2)
SPEND SOME TIME WITH ME
LET'S GO FEEL THE LIGHT
HERE'S JUST WATCHING THE RAIN
LEAVE THOSE BLUES IN THE RAIN
FΔ
Dm7
Gm9 F#9+5
F11
TAKE A MOMENT AND GIVE ME SOME SWEATLOVIN COMPANY
(HORNS)
H7+9+5 (= G)
Am7 G/A Am7
1.
2. YOU SAY, YOU KNOW WHAT I MEAN
(Am G/A)
E7+9
2.
(Am7 G/A
Am7)


C
C/D D9 C/D D9
LISTEN TO ME DON'T YOU SEE WHAT I MEAN
(GUITAR)
C/D D9 C/D D9
COME ON BABY LET'S DO THE BOOTY GREEN
(GUITAR)
(GUITAR)
Eb/F F9 Eb/F F9
THIS IS THE WAY TO FORGET THOSE BAD DREAMS
Eb/F (HORNS)
Eb/F F9 Eb/F F9 Eb/F F9
Eb F9 Eb Db
F Eb G7#9
D
3. OH
4. Cm7 Bb/C Cm7
DON'T YOU FEEL MORE LIKE YOURSELF
(WE) FINALLY FOUND OUR DANCING SHOES
OH
OH
(3)
(4)
SO GOOD TO BE DOWN OFF THE SHELF
(Y) GUESS WE BEAT THIS BLACK & BLUES
OH
Cm7 Bb/C Ab7 G7#5 Cm7 Bb/C Cm7
E (REPEAT TIL FADE)
I NEED SUMEBODY, I NEED SUMEBODY, I NEED SUMEBODY
(HORNS)

BOOGIE DOWN (HORN ARR. BY JERRY HEY)

C INSTR.



BOOGIE DOWN

WRITTEN BY: AL JARREAU
& MICHAEL O'MARTIAN

(FROM THE RECORD: "JARREAU" ~ AL JARREAU ~ 1983)

("FUNK")

(BASS-SYNTH)

A

I CAN BE WHAT I WANT TO, YOU KNOW ALL I NEED IS TO GET MY BOOGIE DOWN

(SYNTH & BASS simile 4 bars)

I CAN BE WHAT I WANT TO, YOU KNOW ALL I NEED IS TO GET MY BOOGIE DOWN

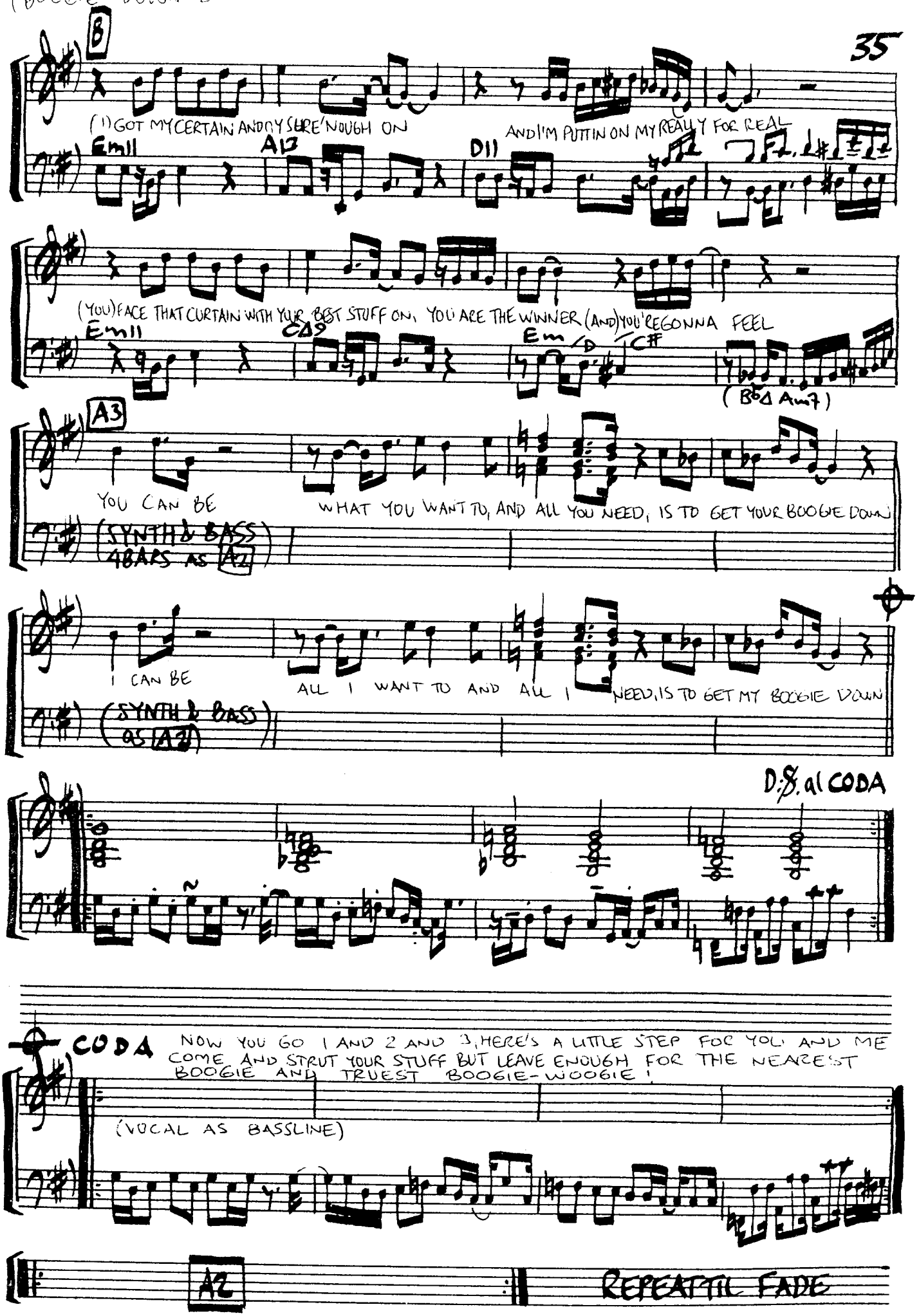
(SYNTH & BASS simile 4 bars)

A2 S.

YOU CAN BE WHAT I WANT TO YOU KNOW ALL I NEED IS TO GET MY BOOGIE DOWN

(SYNTH SIMILE)

YOU CAN BE WHAT I WANT TO YOU KNOW ALL I NEED IS TO GET MY BOOGIE DOWN

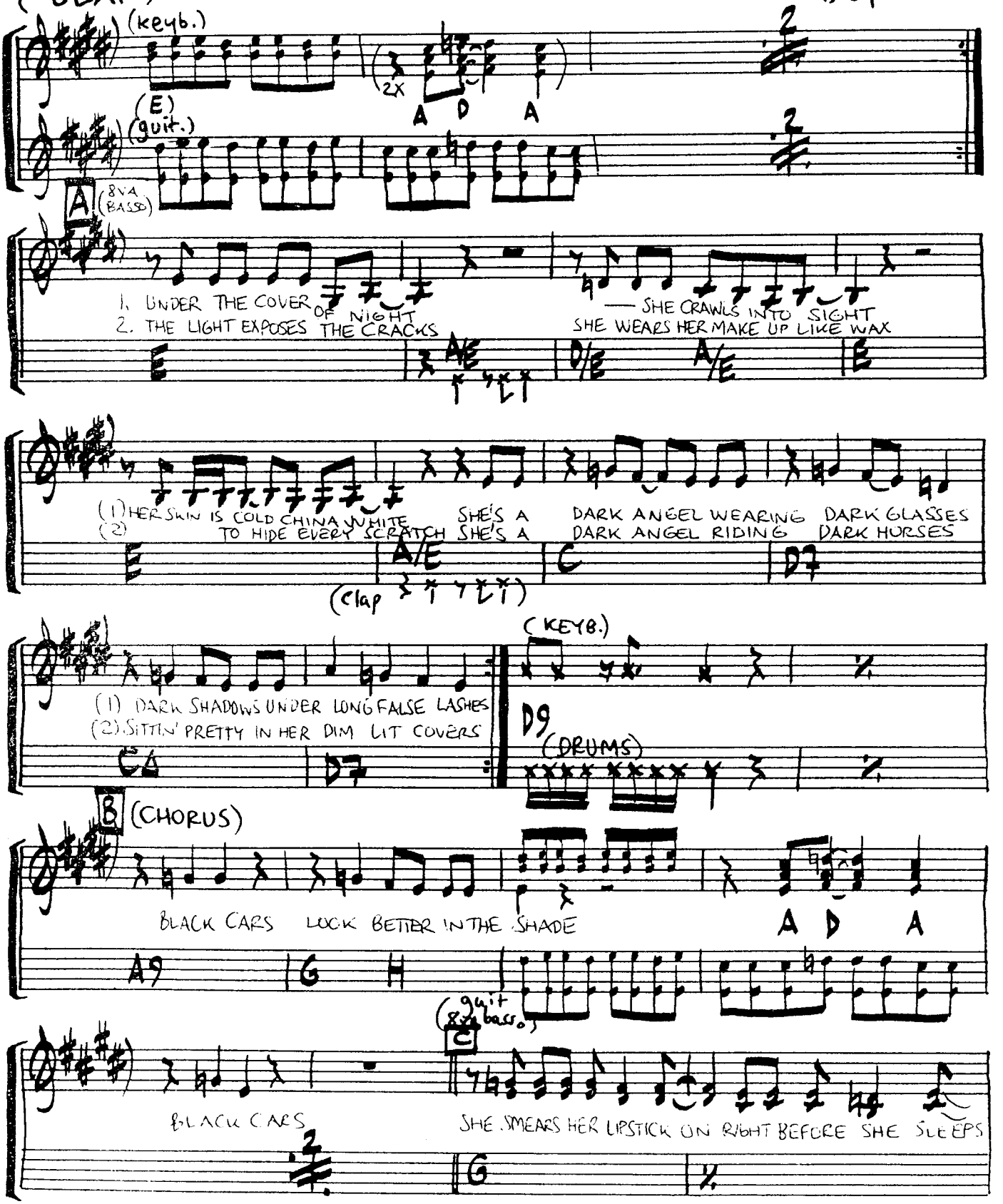

B
(I) GOT MY CERTAIN AND MY SURE 'NOUGH ON
AND I'M PUTTIN ON MY REALLY FOR REAL
Emll
A13
D11
(YOU) FACE THAT CURTAIN WITH YUR BEST STUFF ON, YOU ARE THE WINNER (AND) YOU'REGONNA FEEL
Emll
CΔ9
Em/D
C#
(BbΔ Am7)
A3
YOU CAN BE
WHAT YOU WANT TO, AND ALL YOU NEED, IS TO GET YOUR BOOGIE DOWN
(SYNTH & BASS 4BARS AS A2)
I CAN BE
ALL I WANT TO AND ALL I NEED, IS TO GET MY BOOGIE DOWN
(SYNTH & BASS AS A2)
D.S. al CODA
CODA
NOW YOU GO 1 AND 2 AND 3, HERE'S A LITTLE STEP FOR YOU AND ME
COME AND STRUT YOUR STUFF BUT LEAVE ENOUGH FOR THE NEAREST
BOOGIE AND TRUEST BOOGIE-WOOGIE!
(VOCAL AS BASSLINE)
A2
REPEAT TIL FADE

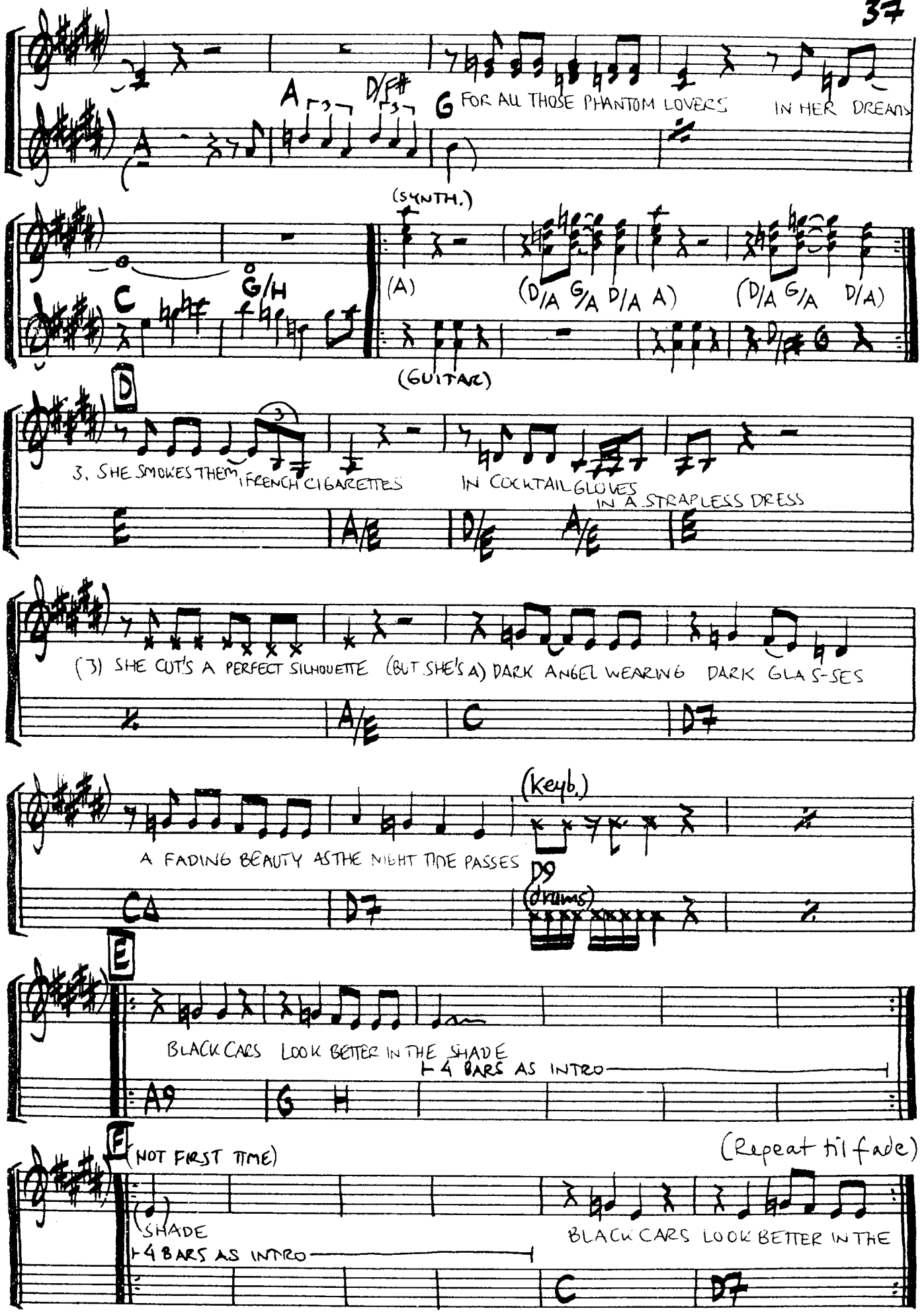
BLACK CARS

WRITTEN BY: GINO VANNELLI & ROY FREELAND

("BEAT")

(FROM THE RECORD: "BLACK CARS" ~ GINO VANNELLI ~ 1984)

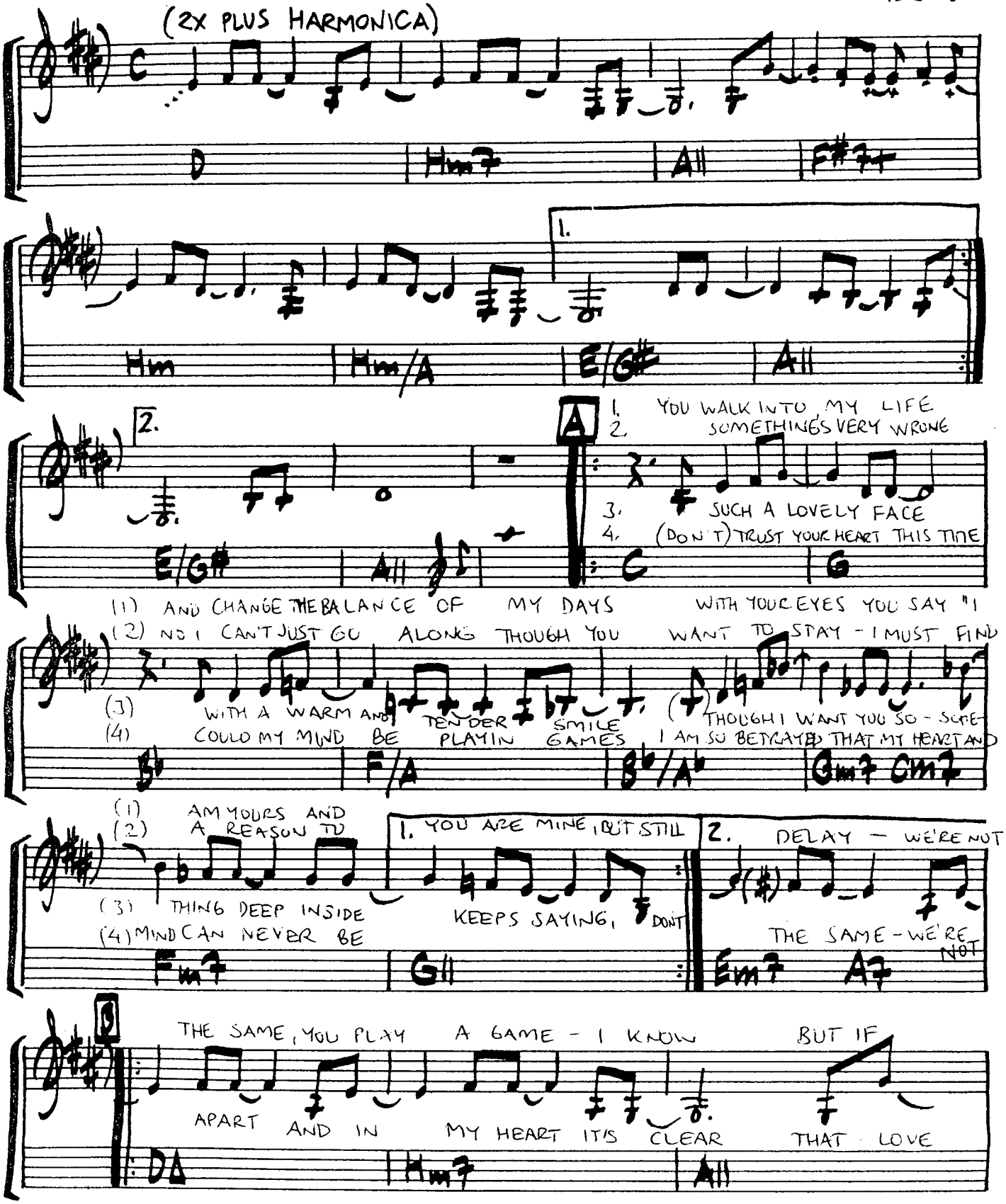


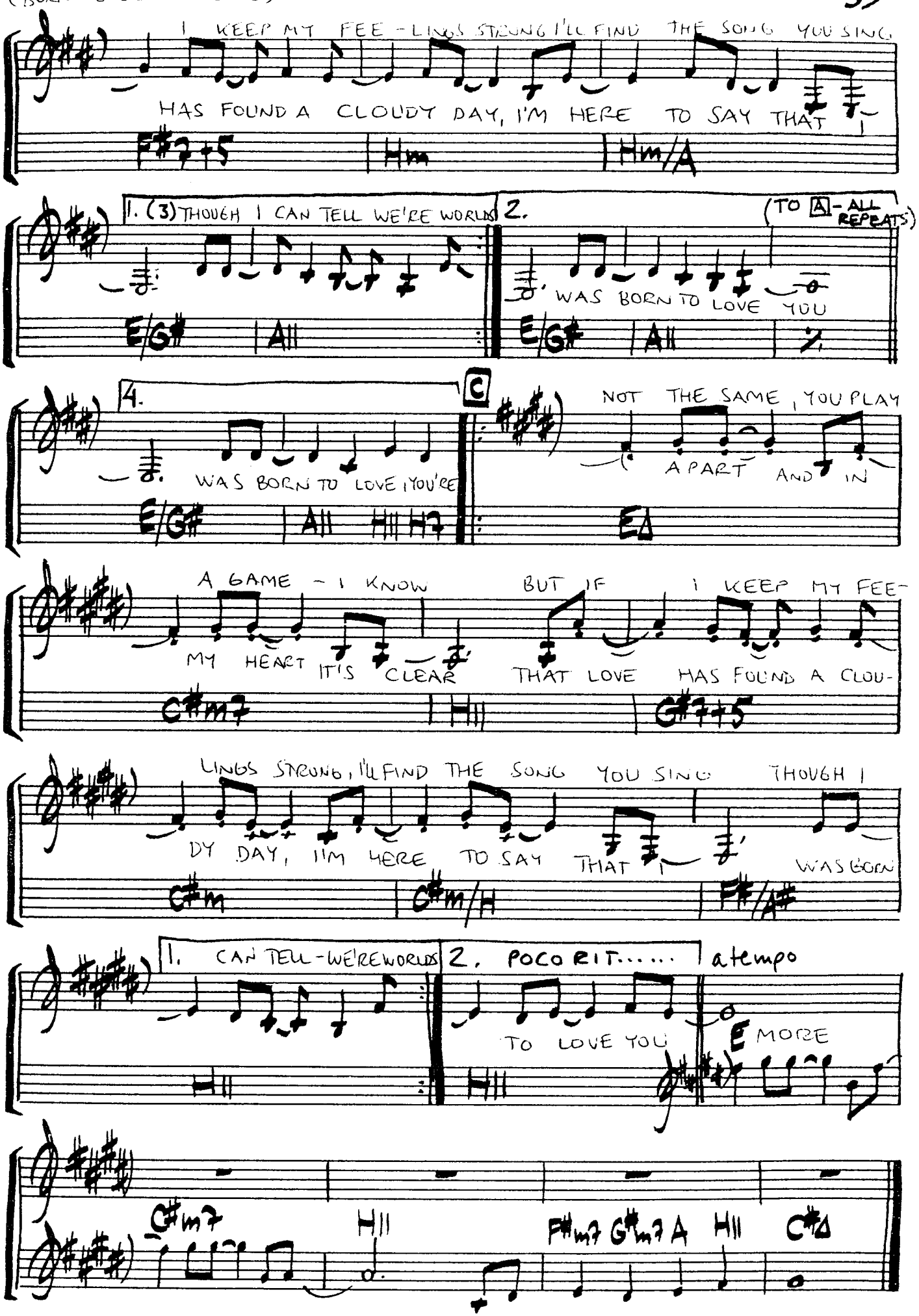

A
D/F#
G
FOR ALL THOSE PHANTOM LOVERS
IN HER DREAMS
C
G/H
(SYNTH.)
(A)
(D/A G/A D/A A)
(D/A G/A D/A)
(GUITAR)
D
3. SHE SMOKES THEM
FRENCH CIGARETTES
IN COCKTAIL GLOVES
IN A STRAPLESS DRESS
E
A/E
D/E
A/E
E
(3) SHE CUT'S A PERFECT SILHOUETTE
(BUT SHE'S A) DARK ANGEL WEARING
DARK GLA S-SES
A/E
C
D7
A FADING BEAUTY AS THE NIGHT TIDE PASSES
(keyb.)
CA
D7
D9
(drums)
E
BLACK CARS LOOK BETTER IN THE SHADE
4 BARS AS INTRO
A9
G
F
(NOT FIRST TIME)
(Repeat til fade)
SHADE
4 BARS AS INTRO
BLACK CARS LOOK BETTER IN THE
C
D7

BORN TO LOVE YOU

WRITTEN BY:
GEORGE DUKE ("BALLAD")

(FROM THE RECORD:
"GUARDIAN OF THE LIGHT"
~ GEORGE DUKE ~ 1983)



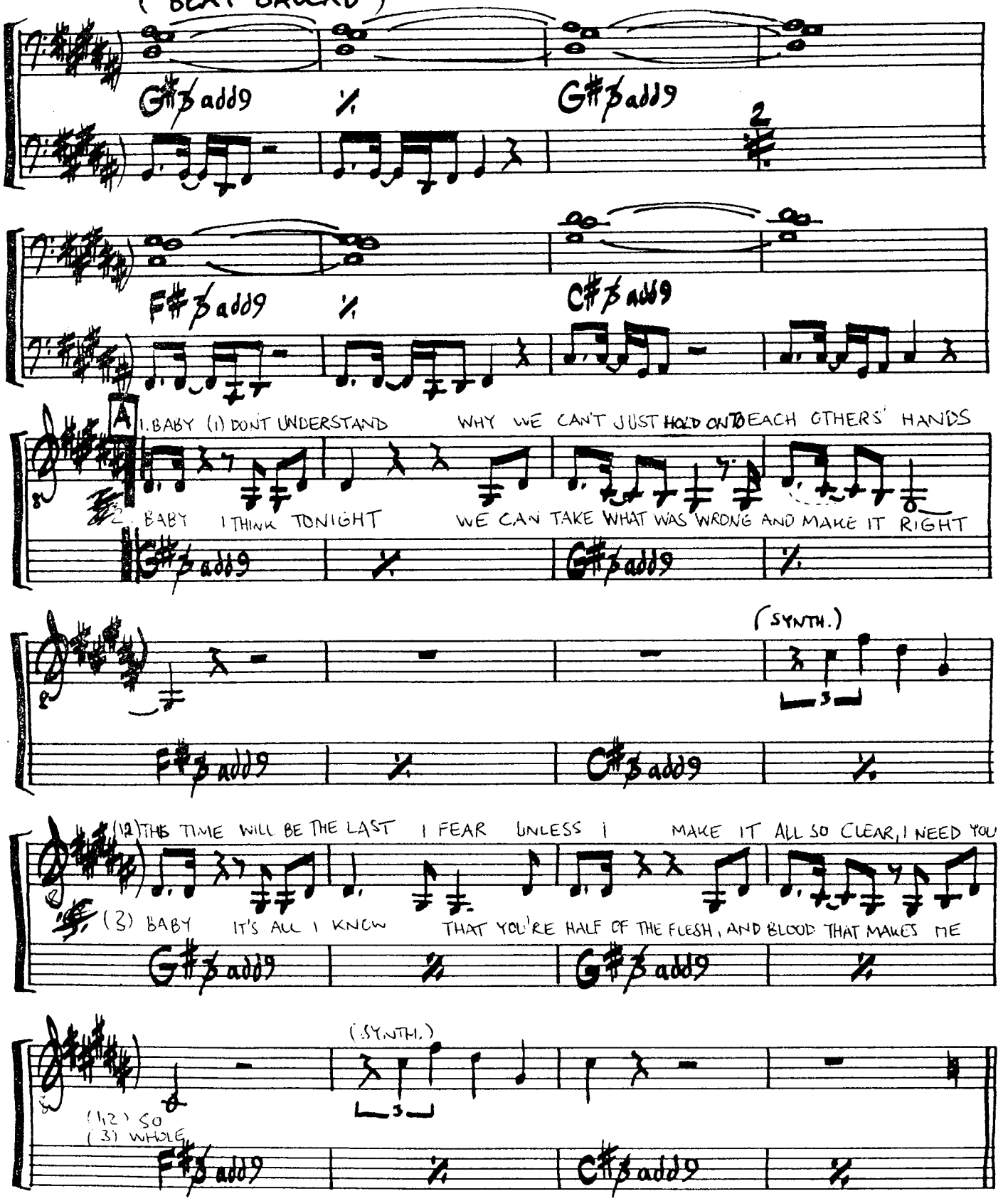

I KEEP MY FEE - LINGS STRONG I'LL FIND THE SONG YOU SING
HAS FOUND A CLOUDY DAY, I'M HERE TO SAY THAT
F#7+5
Hm
Hm/A
1. (3) THOUGH I CAN TELL WE'RE WORLDS
2.
(TO A - ALL REPEATS)
WAS BORN TO LOVE YOU
E/G#
AII
4.
C
WAS BORN TO LOVE, YOU'RE
NOT THE SAME, YOU PLAY
A PART AND IN
EΔ
A GAME - I KNOW
MY HEART IT'S CLEAR
BUT IF I KEEP MY FEE-
THAT LOVE HAS FOUND A CLOU-
C#m7
HII
G#7+5
LINGS STRONG, I'LL FIND THE SONG YOU SING
DY DAY, I'M HERE TO SAY
THAT
THOUGH I
WAS BORN
C#m
C#m/H
F#/A#
1. CAN TELL - WE'RE WORLDS
2. POCO RIT.....
a tempo
TO LOVE YOU
E MORE
C#m7
HII
F#m7 G#m7 A HII C#Δ

BROKEN WINGS

WRITTEN BY: RICHARD PAGE, STEVE GEORGE & JOHN LANG

(FROM THE RECORD: "WELCOME TO THE REAL WORLD" BY MR. MISTER — 1985)

("BEAT BALLAD")



B

TAKE THESE BROKEN WINGS, AND LEARN TO FLY AGAIN (AND) LEARN TO LIVE SO FREE (AND) WHEN WE

C#m7 Hadd9 Aadd9

HEAR THE VOICES SING, THE BOOK OF LOVE WILL OPEN UP, AND LET US IN

C#m7 Hadd9 Aadd9

1.

TAKE THESE BROKEN WINGS

(SYNTH)

C#m7 G#Badd9 (FROM A)

2.3. C#m7

TAKE THESE BROKEN WINGS AND LEARN TO FLY AGAIN (AND) LEARN TO LIVE SO FREE (AND) WHEN WE

C#m7

C

HEAR THE VOICES SING, THE BOOK OF LOVE WILL OPEN UP, AND LET US IN

(BASS) F#m11 F#m11

Aadd9 Eadd9 Dadd9

F#m7

F#m7 Eadd9 Dadd9 (REPEAT TIL FADE)

CRYIN' ALL NIGHT

WRITTEN BY: DAVID FOSTER,
JAY GRAYDON, STEPHEN KIPNER

(FROM THE RECORD:
"AIRPLAY" ~ 1980)

("BEAT")

E | E/G♯ | AΔ | H11 |

D♭ | D♭/F | G♭Δ | A♭11 | A°

A
1. BABE, I'M CALLING YOU FROM MILES AWAY
(B) BABE I'VE GOT SOMETHING COLD TO SAY
AS FAR
OHOO
2. BABE I KNOW YOU HEAR ME LOUD AND CLEAR
2B. NO I NEVER TOOK YOU SERIOUSLY
OHOO
OHOO

B♭madd9-8 | B♭madd9-8 | E♭m9

(1) APART AS WE'VE BOTH GROWN
(1B) COULDN'T FACE YOU SO I PHONED
1.
(2) I KNOW I'M (GETTING) THROUGH
(2B) I WAS PRAC-TI-CING ON YOU

F7sus | F7 | B♭madd9-8 | (B♭m7) (C♭m7)

2.
B.S.
HE CALLED (HE CALLED) TO TELL (TO TELL) THAT YOU WERE ON-

G♭madd9-8 | G♭madd9 | G♭m6 | D♭/A♭

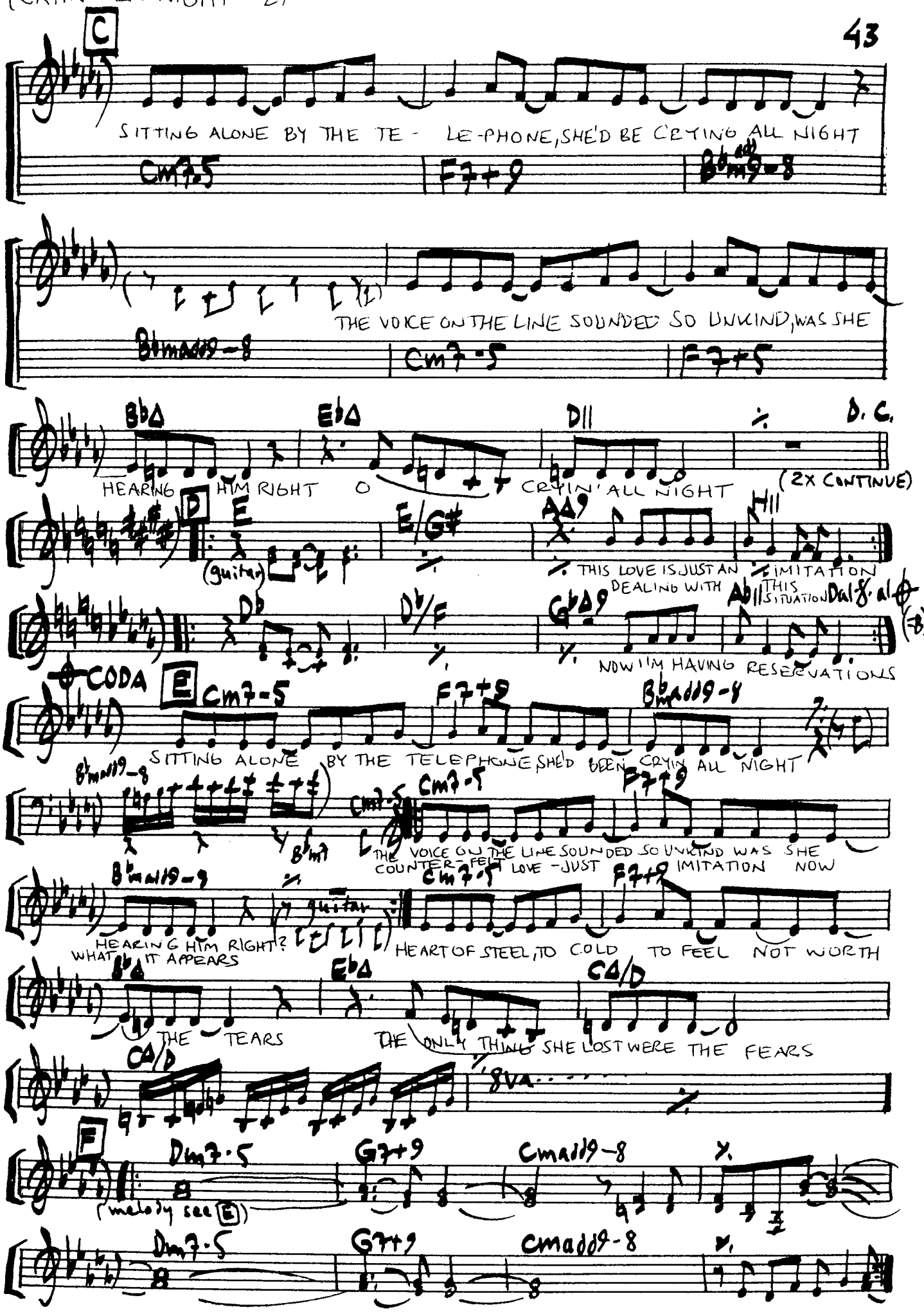
LY A REHEARSAL HE'D FOUND A REAL THING, AND HE

F7♯9 | B♭madd9-8 | B♭madd9-8/G♭ | A♭11 add13

DIDN'T WANT TO SEE YOU AGAIN

A♭11 add13 | G♭ | Gm7 | D♭Δ | G♭Δ

(CRYIN ALL NIGHT -2)

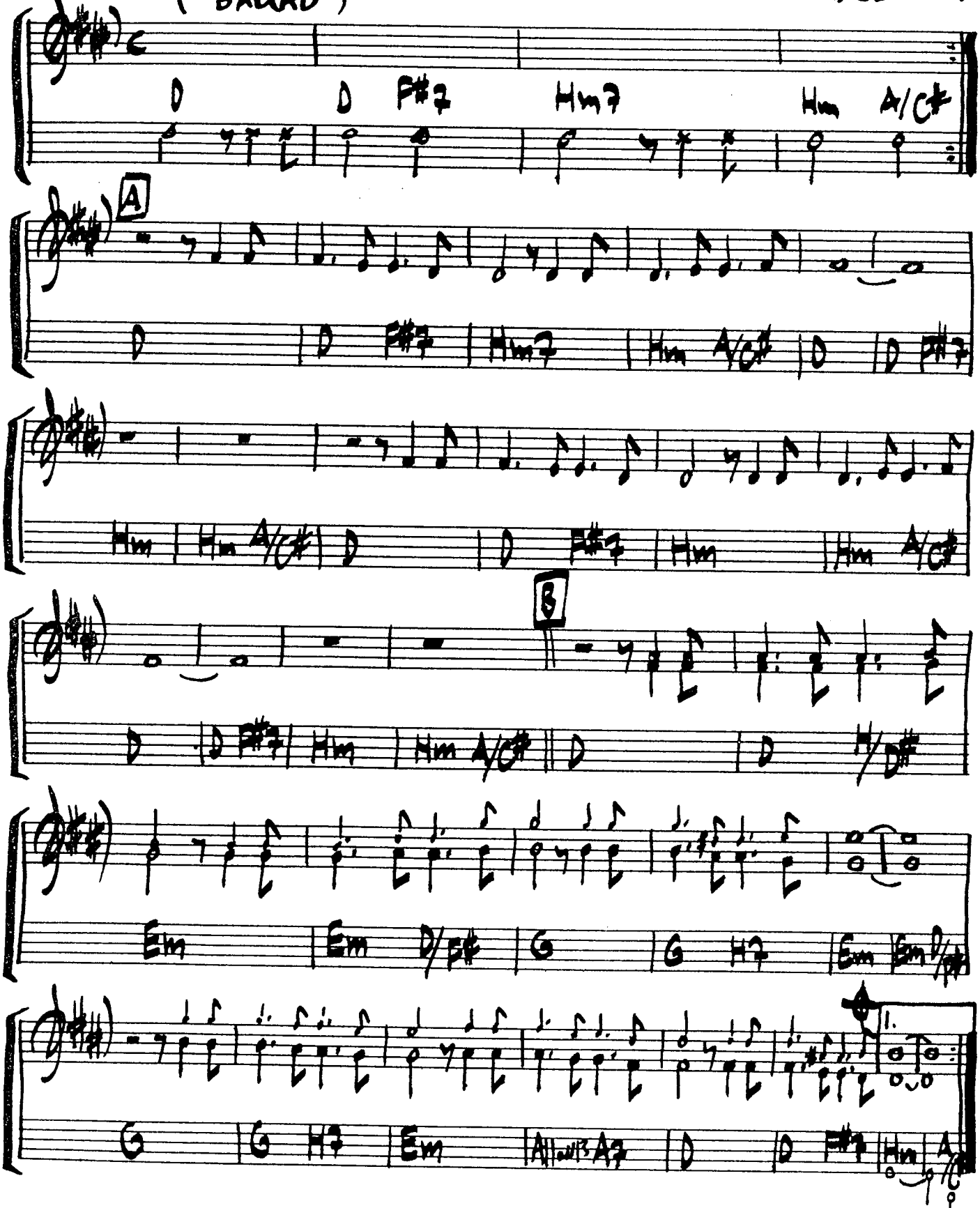

C
SITTING ALONE BY THE TE - LE-PHONE, SHE'D BE CRYING ALL NIGHT
Cm7-5 F7+9 B♭m add9-8
THE VOICE ON THE LINE SOUNDED SO UNKIND, WAS SHE
B♭m add9-8 Cm7-5 F7+5
B♭Δ E♭Δ D11 D. C.
HEARING HIM RIGHT O CRYIN' ALL NIGHT (2X CONTINUE)
D
E (guitar) E/G♯ AΔ9 H11
THIS LOVE IS JUST AN IMITATION
DEALING WITH THIS SITUATION
D♭ D♭/F G♭Δ9 A♭11 Dal 𝄋 al ⊕ (F)
NOW I'M HAVING RESERVATIONS
CODA
E
Cm7-5 F7+9 B♭m add9-8
SITTING ALONE BY THE TELEPHONE SHE'D BEEN CRYIN ALL NIGHT
B♭m add9-8 Cm7-5 Cm7-5 F7+9
B♭m7
THE VOICE ON THE LINE SOUNDED SO UNKIND WAS SHE
COUNTER-FEIT LOVE - JUST IMITATION NOW
B♭m add9-9 Cm7-5 F7+9
guitar
HEARING HIM RIGHT? HEART OF STEEL, TO COLD TO FEEL NOT WORTH
WHAT IT APPEARS
B♭Δ E♭Δ CΔ/D
THE TEARS THE ONLY THING SHE LOST WERE THE FEARS
CΔ/D
8va
F
Dm7-5 G7+9 Cm add9-8
(melody see E)
Dm7-5 G7+9 Cm add9-8

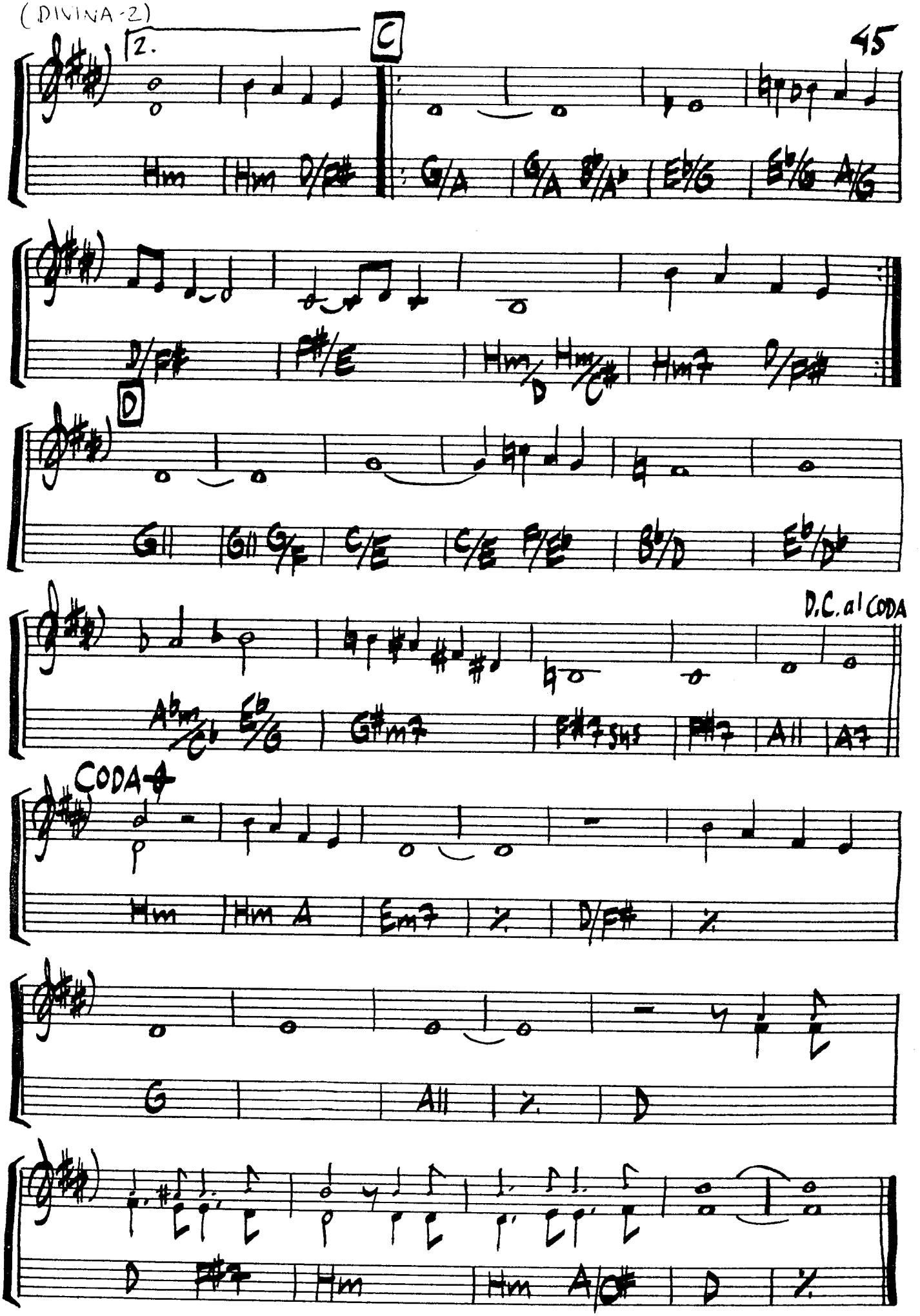
DIVINA

WRITTEN BY:
ABRAHAM LABORIEL

(FROM THE RECORD:
"MORE THAN A FEELING"
~KOINONIA ~1983)

("BALLAD")



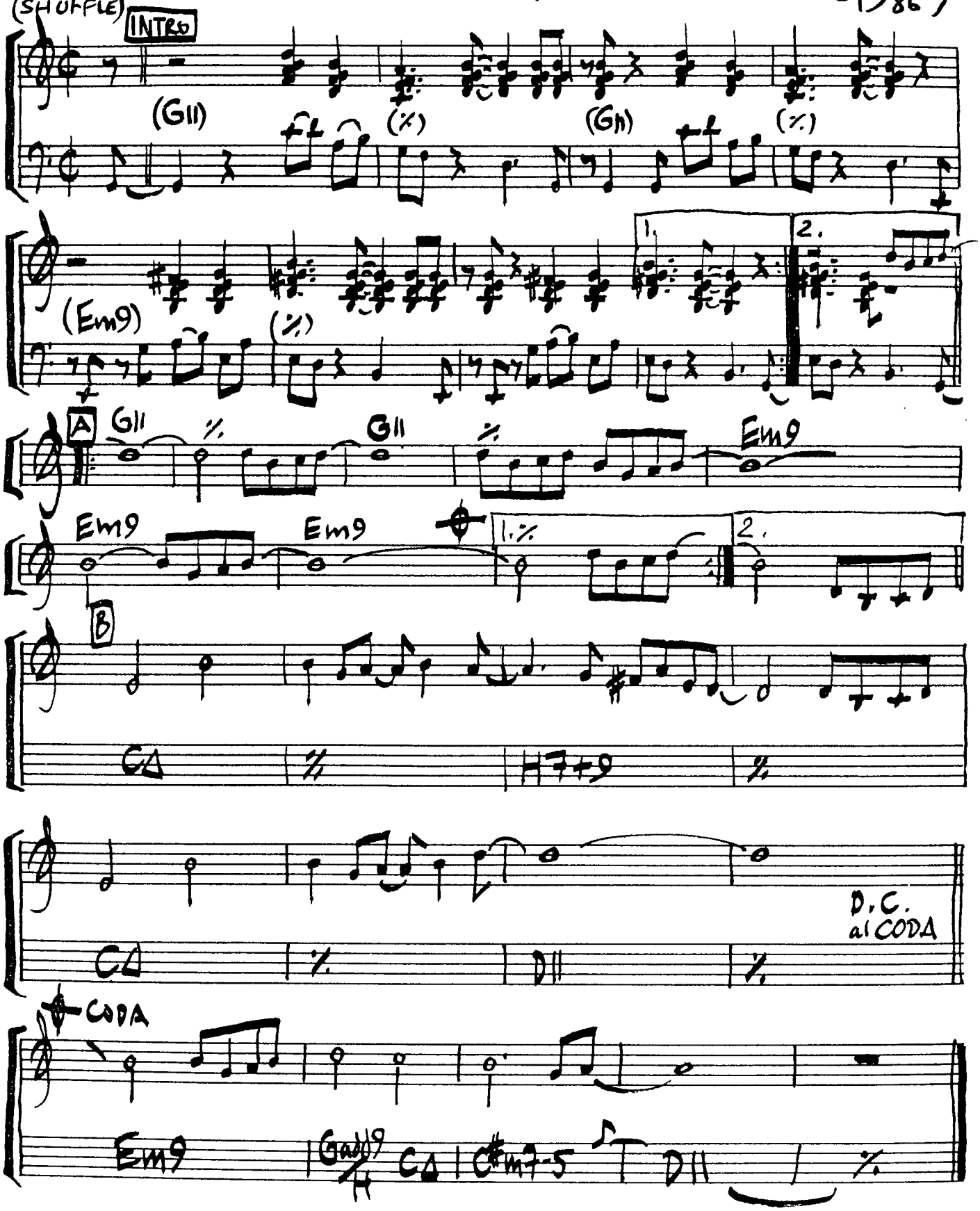

2.
C
Hm Hm D/F#
G/A G/A B♭/A♭ E♭/G E♭/G A/G
D/F# F#/E Hm/D Hm/C# Hm7 D/F#
D
G|| G|| G/F C/E C/E F/E♭ B♭/D E♭/D♭
D.C. al CODA
A♭m/C♭ E♭/G G#m7 F#7 sus F#7 A|| A7
CODA
Hm Hm A Em7 % D/F# %
G A|| % D
D F#7 Hm Hm A/C# D %

DO BE DO BE

WRITTEN BY:
MATZ NILSSON:

(FROM THE RECORD = "TALK OF THE TOWN" ~ HAWK ON FLIGHT ~1986)

(SHUFFLE)



SLICKA PRODUCENTER:

QUINCY JONES

Började som jazztrumpetare på 50-talet. Arrangerade åt bl.a. Ray Charles, Dizzy Gillespie, Count Baise på 60-talet. Har skrivit och producerat mängder med filmmusik. T.ex. ROOTS ("Rötter" efter A Haleys bok). Är idag en av de mest betydelsefulla producenterna vi kan tänka oss. Har producerat bl.a. Michael Jackson's "Thriller" (Världens mest sålda platta), Donna Summer, Patti Austin, James Ingram. Han har utgivit ett stort antal plattor under eget namn ("the Dude" är den senaste). Producerade band-aid-låten "We are the world".

JAY GRAYDON

Gitarrist och producent. En av förgrundsgestalterna vad det gäller utvecklingen av ett slickt gitarrspel - såväl komp som solo. Är mästare på att spela 2- eller 3-stämmigt.
Producent för bl.a. Al Jarreau, Marc Jordan, Manhattan Transfer, Pages, Airplay och Dionne Warwick.

TOMMY LiPUMA

Började som jazzproducent på 60-talet. Är idag en av de större prod. på Warner bros.
Har producerat bl.a. George Benson, Al Jarreau, Michael Franks, Randy Crawford, Yellowjackets, Brenda Russel, Seawind, Larsen-Feiten-band.

DAVID FOSTER

Låtskrivare och keyboard-player. En förgrundsgestalt kanske mer än någon annan. Hans låtar och slingor (även stråk/blåsarr.) finns med på i princip allt bra från USA.
Viktiga produktioner: Earth,Wind & Fire, Bill Champlin, Chicago, Airplay, Lionel Richie, Chaka Kahn, Boz Scaggs, Average white band.

Andra producenter av vikt:
GARY KATZ (Steely Dan, Marc Jordan m.fl.)
MICHAEL O'MARTIAN (Maxus, Christopher Cross, Donna Summer plus egna soloplattor).
ARIF MARDIN (Chaka Kahn, Aretha Franklin m.f.).
TED TEMPLEMAN (Doobie brothers, Michael McDonald).
MAURICE WHITE (Earth,Wind & Fire, Jennifer Holliday).
GLEN BALLARD (Jack Wagner, Patti Austin m.fl.).
BILL SCHNEE (Nielsen-Pearson, Russ Taff).

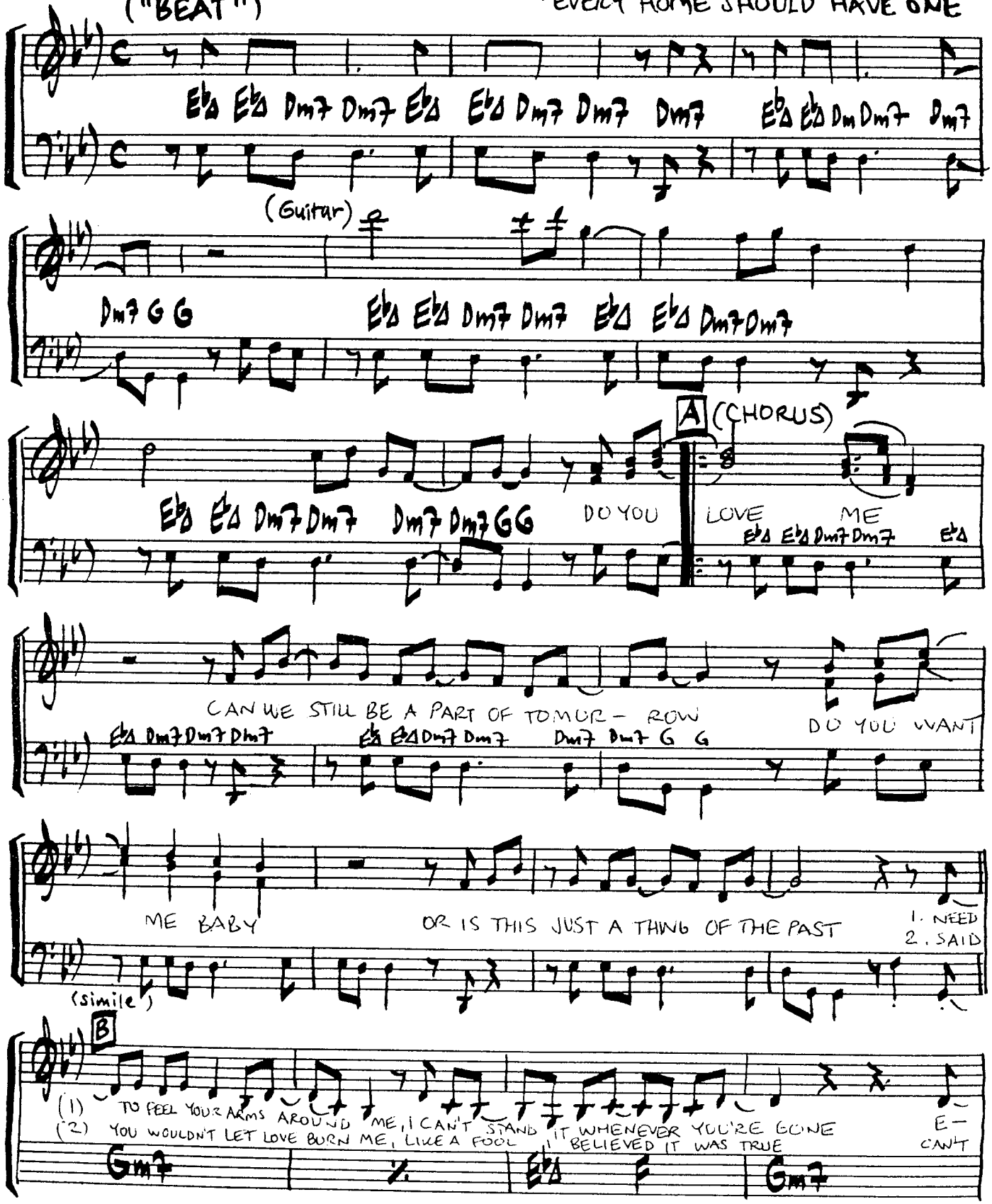
Många producerar även sig själva:
GINO VANNELLI
KENNY LOGGINS
TOTO
GEORGE DUKE
LEE RITENOUR
LARRY CARLTON
STEVIE WONDER

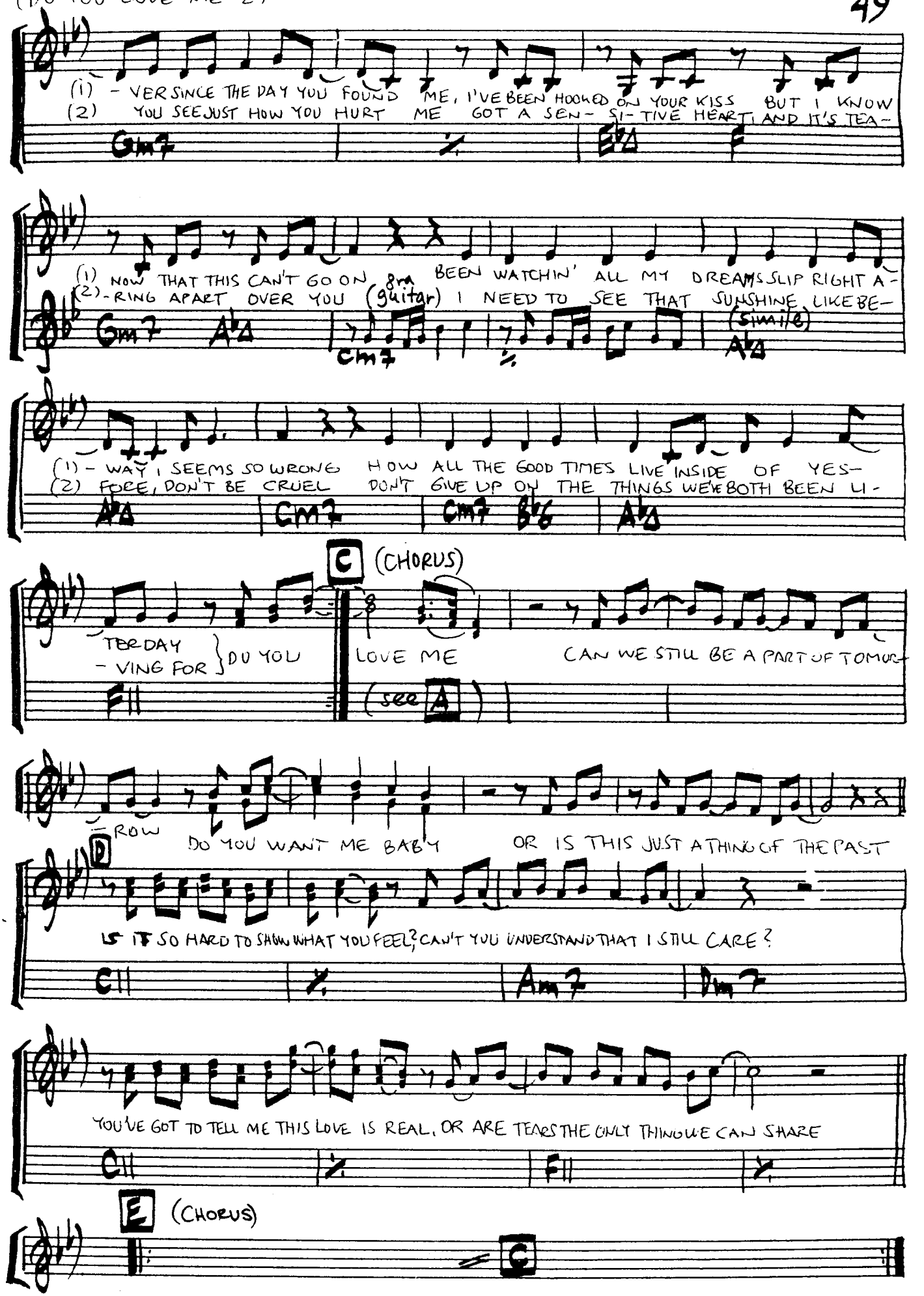
DO YOU LOVE ME

WRITTEN BY:
BOB TEMPERTON

(FROM THE RECORD:
"PATTI AUSTIN" ~ 1981
"EVERY HOME SHOULD HAVE ONE")

("BEAT")



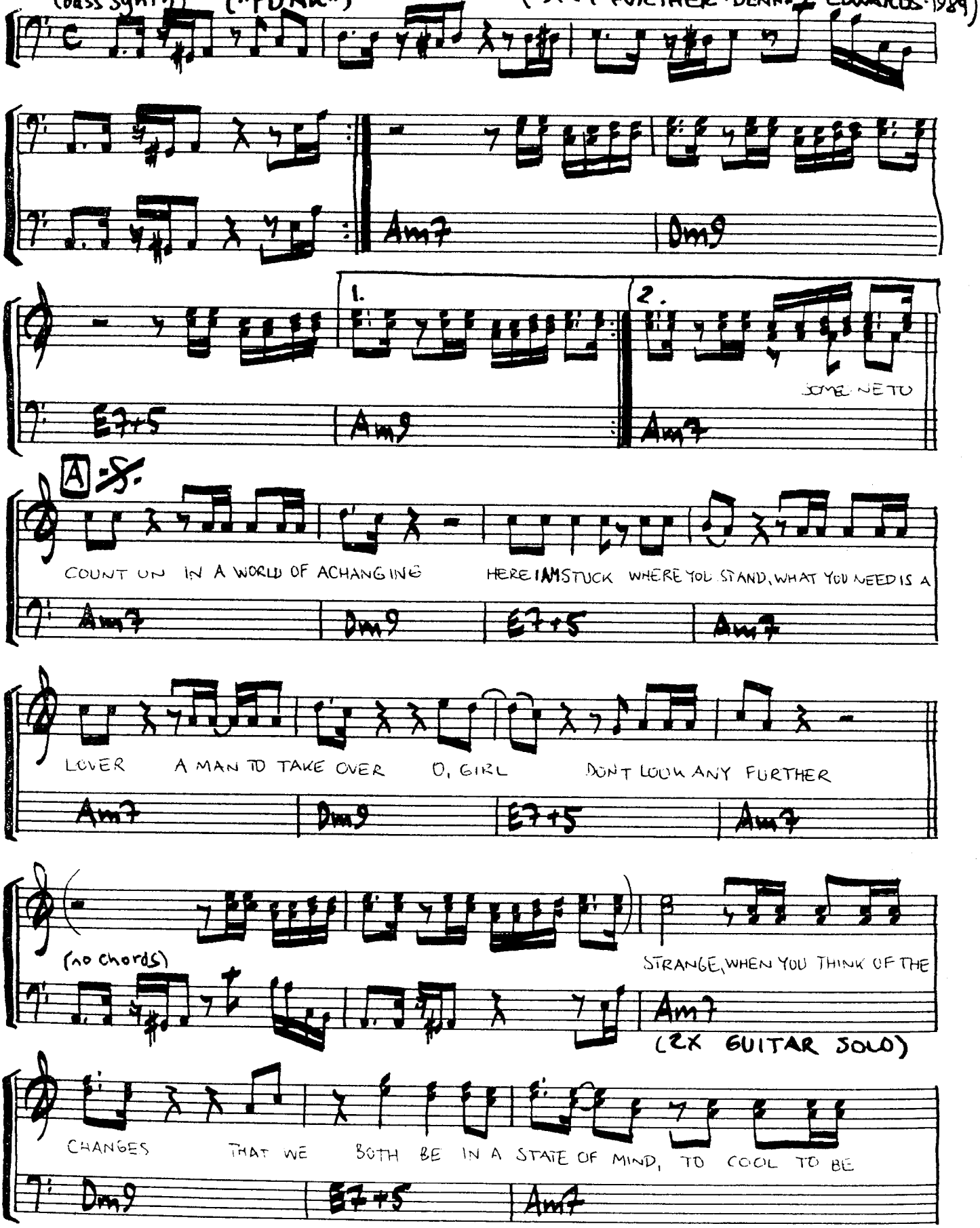

(1) - VER SINCE THE DAY YOU FOUND ME, I'VE BEEN HOOKED ON YOUR KISS BUT I KNOW
(2) YOU SEE JUST HOW YOU HURT ME GOT A SEN- SI- TIVE HEART, AND IT'S TEA-
Gm7
(1) NOW THAT THIS CAN'T GO ON 8ma BEEN WATCHIN' ALL MY DREAMS SLIP RIGHT A-
(2) -RING APART OVER YOU (guitar) I NEED TO SEE THAT SUNSHINE LIKE BE-
Gm7 A♭Δ Cm7 A♭Δ (simile)
(1) - WAY, SEEMS SO WRONG HOW ALL THE GOOD TIMES LIVE INSIDE OF YES-
(2) FOOL, DON'T BE CRUEL DON'T GIVE UP ON THE THINGS WE'VE BOTH BEEN LI-
A♭Δ Cm7 Cm7 B♭6 A♭Δ
C (CHORUS)
TERDAY
- VING FOR } DO YOU LOVE ME CAN WE STILL BE A PART OF TOMOR-
F11 (see A)
-ROW DO YOU WANT ME BABY OR IS THIS JUST A THING OF THE PAST
D
IS IT SO HARD TO SHOW WHAT YOU FEEL? CAN'T YOU UNDERSTAND THAT I STILL CARE?
C11 Am7 Dm7
YOU'VE GOT TO TELL ME THIS LOVE IS REAL, OR ARE TEARS THE ONLY THING WE CAN SHARE
C11 F11
E (CHORUS)
C

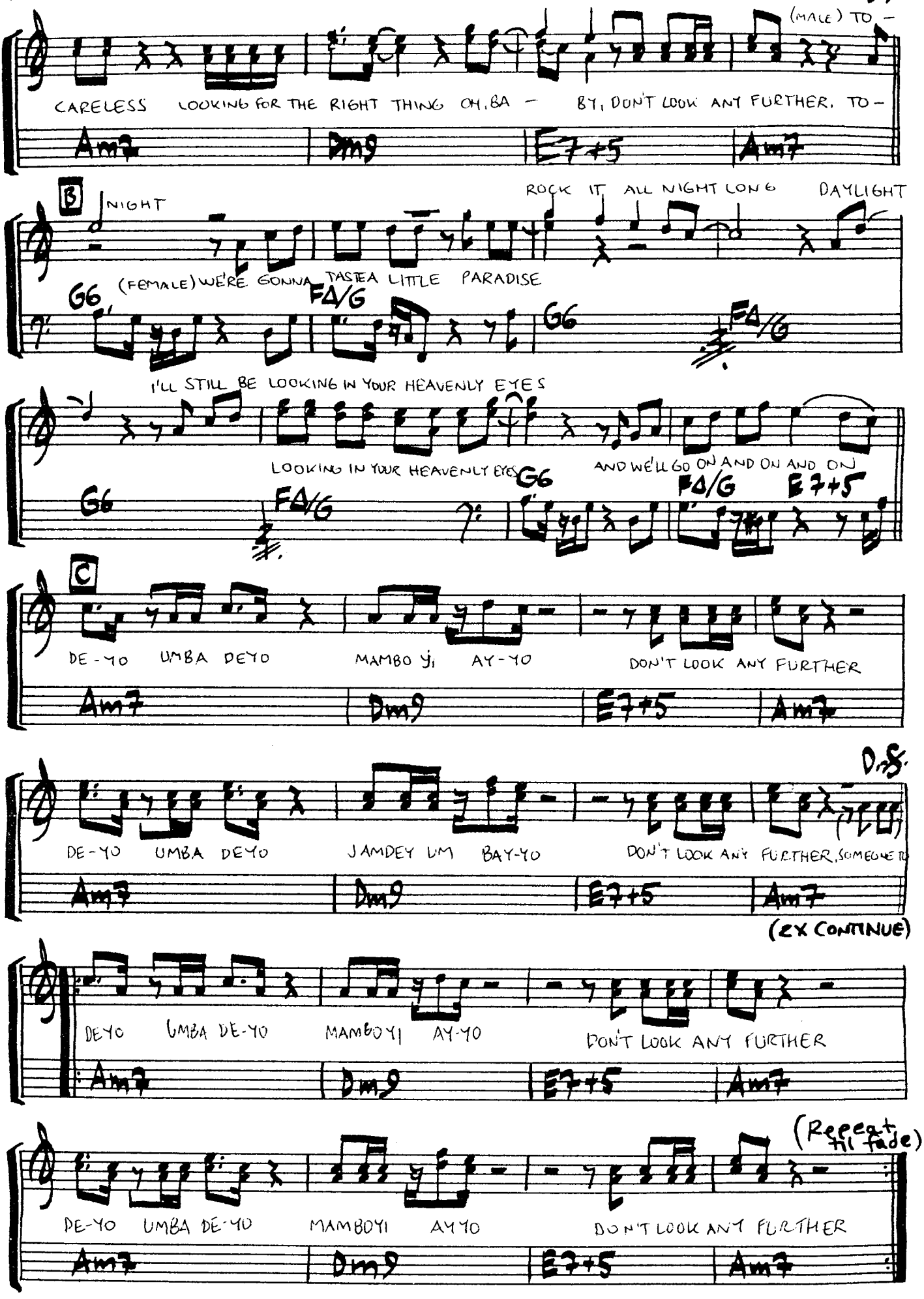
DON'T LOOK ANY FURTHER

WRITTEN BY:
D. LAMBERT, F. GOLDE, D. HITCHINGS

(FROM THE RECORD: "DON'T LOOK ANY FURTHER" DENNIS EDWARDS · 1984)

(Bass synth) ("FUNK")

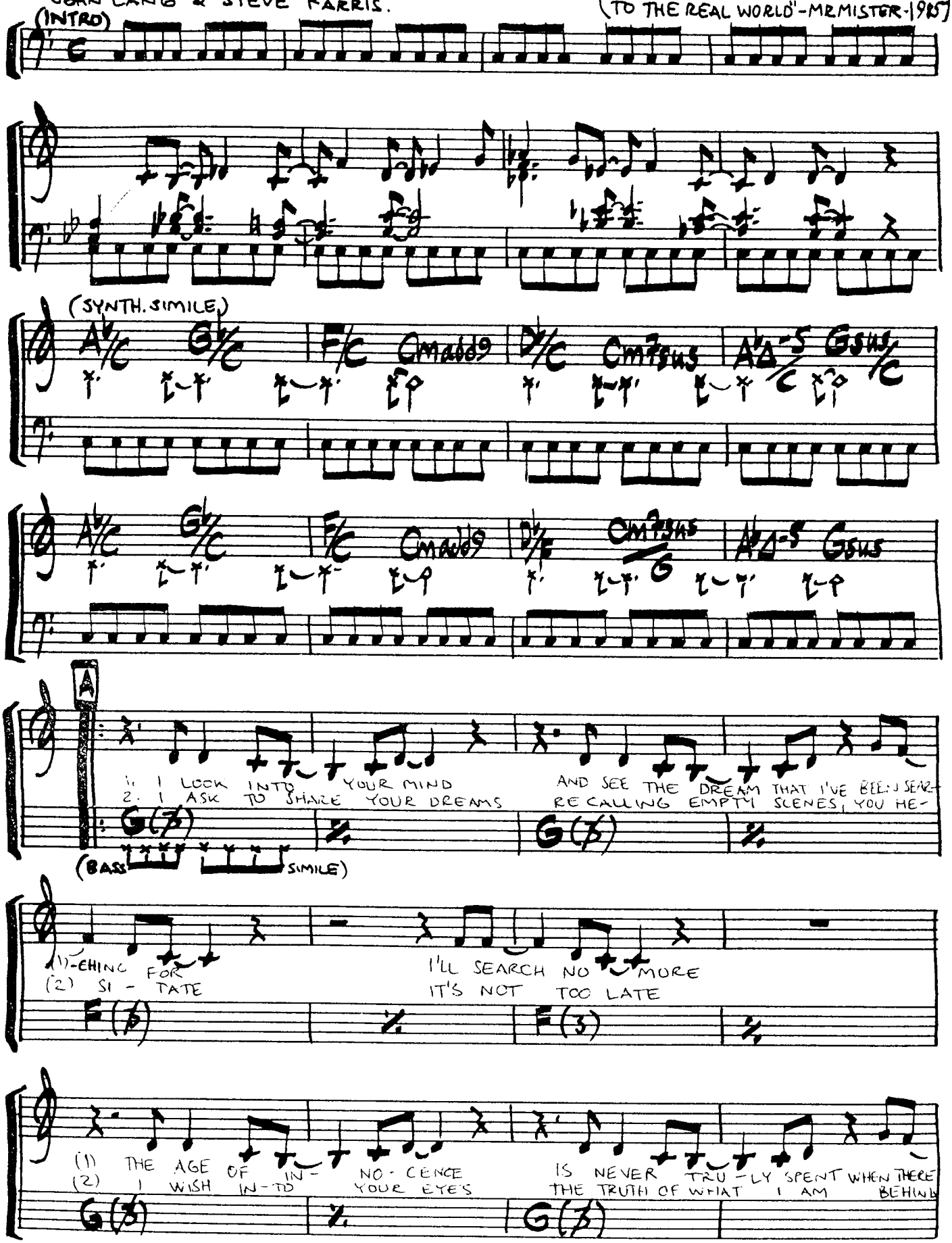


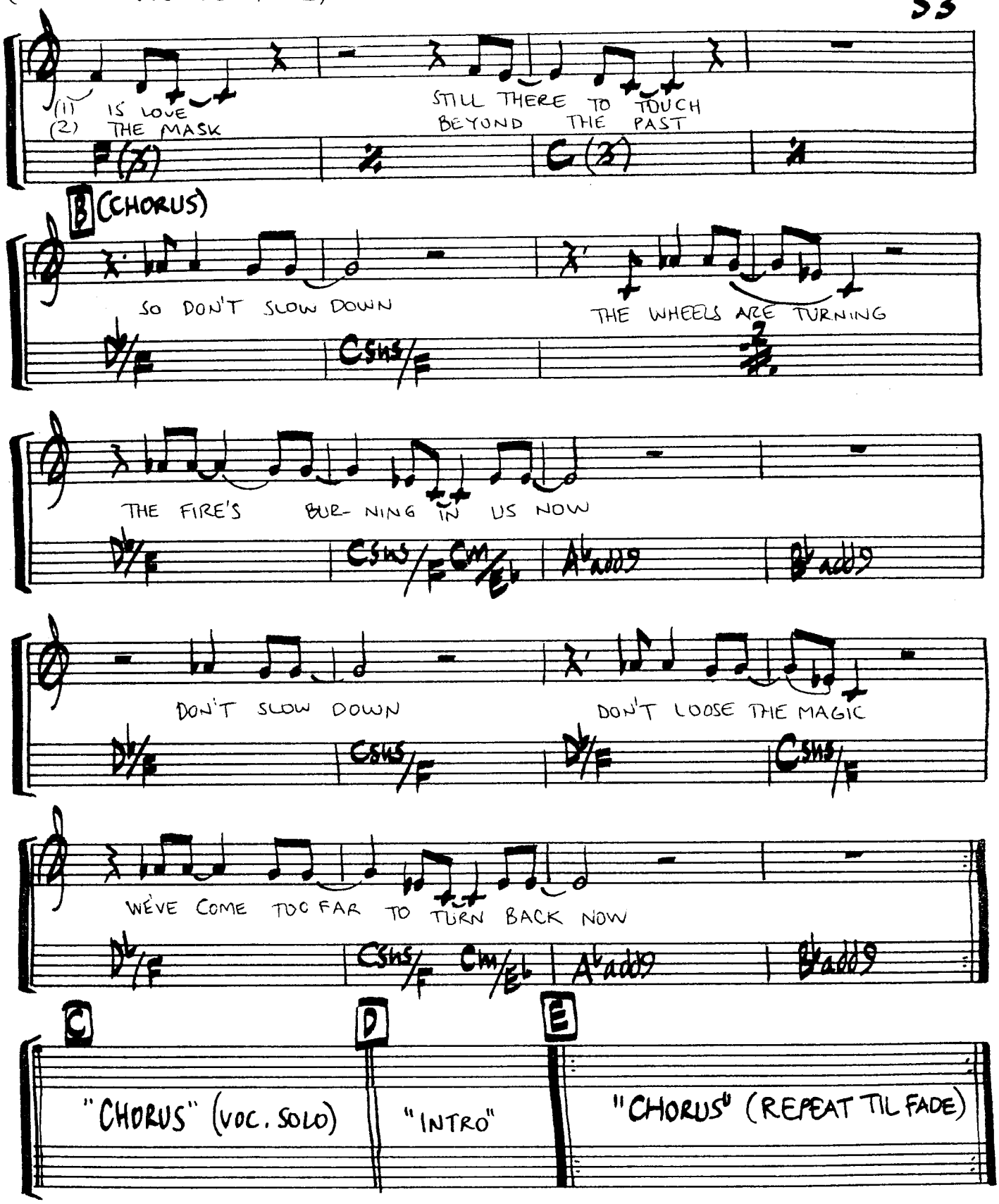

(MALE) TO -
CARELESS LOOKING FOR THE RIGHT THING OH, BA - BY, DON'T LOOK ANY FURTHER. TO -
Am7 Dm9 E7+5 Am7
B
NIGHT
ROCK IT ALL NIGHT LONG DAYLIGHT
(FEMALE) WE'RE GONNA TASTE A LITTLE PARADISE
G6 FA/G G6 FA/G
I'LL STILL BE LOOKING IN YOUR HEAVENLY EYES
LOOKING IN YOUR HEAVENLY EYES AND WE'LL GO ON AND ON AND ON
G6 FA/G G6 FA/G E7+5
C
DE-YO UMBA DEYO MAMBO YI AY-YO DON'T LOOK ANY FURTHER
Am7 Dm9 E7+5 Am7
D.S.
DE-YO UMBA DEYO JAMDEY UM BAY-YO DON'T LOOK ANY FURTHER, SOMEONE
Am7 Dm9 E7+5 Am7
(2X CONTINUE)
DEYO UMBA DE-YO MAMBOYI AY-YO DON'T LOOK ANY FURTHER
Am7 Dm9 E7+5 Am7
(Repeat til fade)
DE-YO UMBA DE-YO MAMBOYI AYYO DON'T LOOK ANY FURTHER
Am7 Dm9 E7+5 Am7

("BEAT") DON'T SLOW DOWN

WRITTEN BY: RICHARD PAGE, STEVE GEORGE
JOHN LANG & STEVE FARRIS.

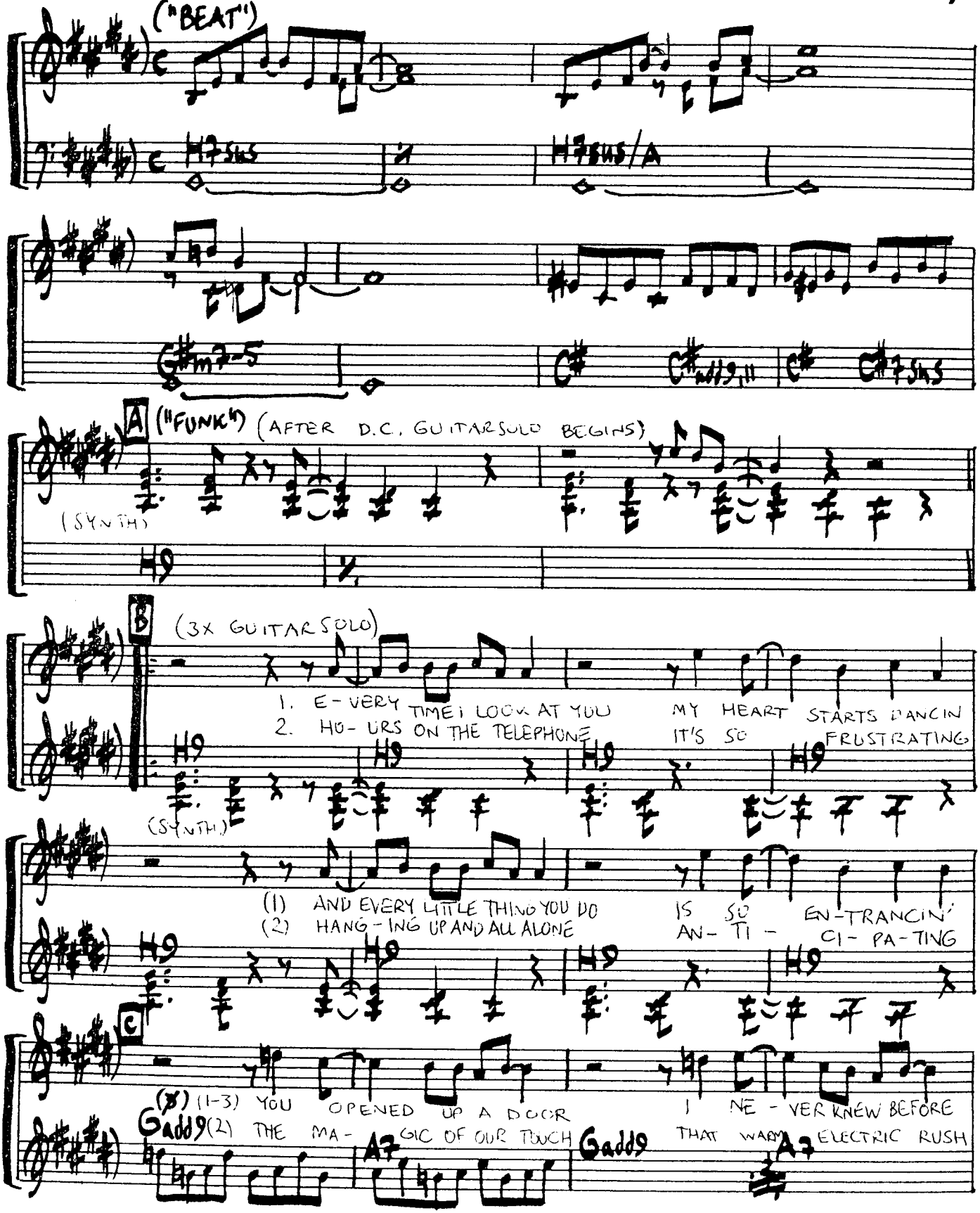
(FROM THE RECORD: "WELCOME TO THE REAL WORLD" - MR MISTER - 1985)

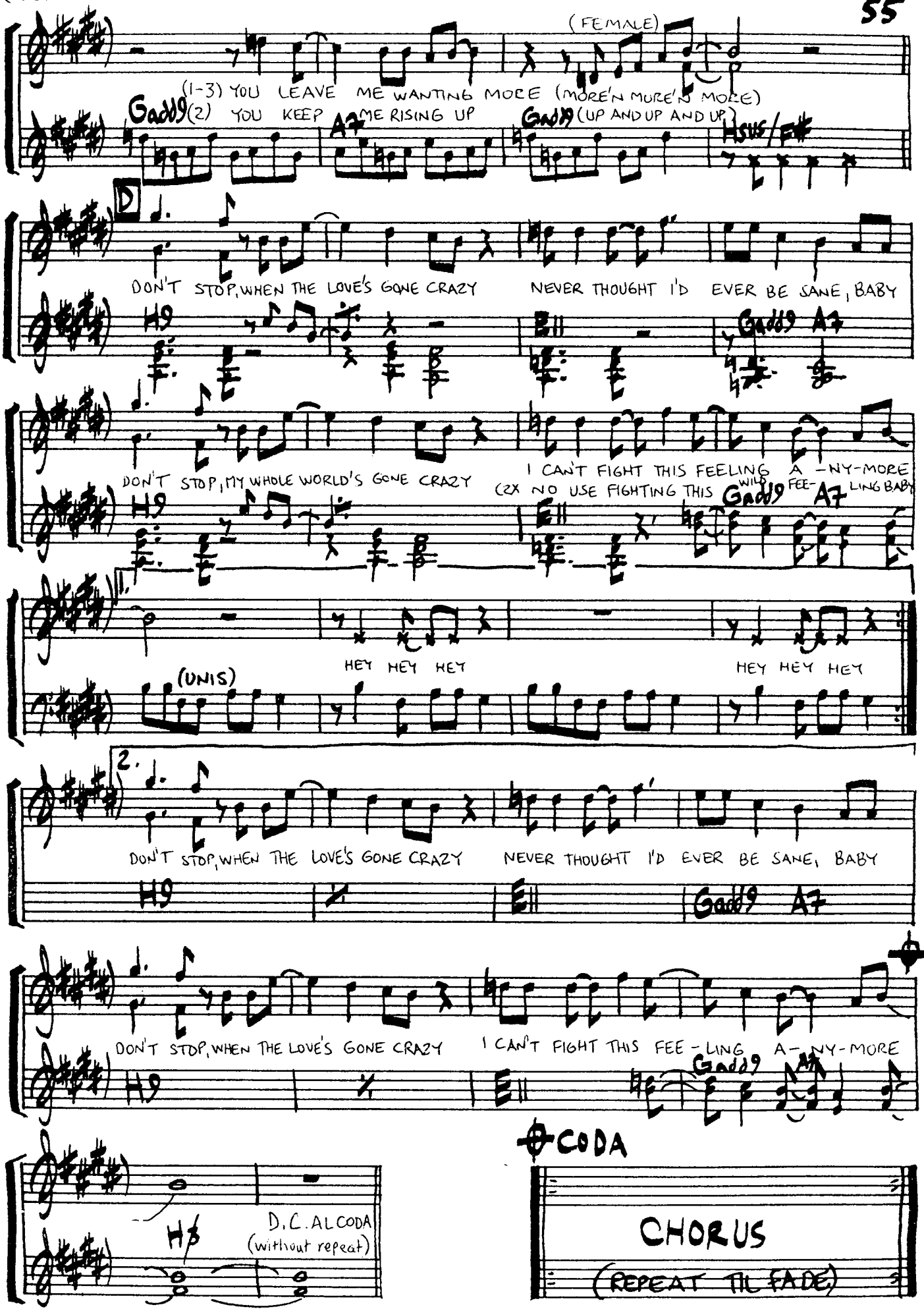



(1) IS LOVE
(2) THE MASK
STILL THERE TO TOUCH
BEYOND THE PAST
B (CHORUS)
SO DON'T SLOW DOWN
THE WHEELS ARE TURNING
THE FIRE'S BUR- NING IN US NOW
DON'T SLOW DOWN
DON'T LOOSE THE MAGIC
WE'VE COME TOO FAR TO TURN BACK NOW
C
"CHORUS" (VOC. SOLO)
D
"INTRO"
E
"CHORUS" (REPEAT TIL FADE)

DON'T STOP

WRITTEN BY: DANIEL SEMBELLO (FROM THE RECORD: 1984
DAVID BATTEAU "DON'T STOP" ~ JEFFREY OSBORN)




(FEMALE)
(1-3) YOU LEAVE ME WANTING MORE (MORE'N MORE'N MORE)
Gadd9 (2) YOU KEEP A7 ME RISING UP Gadd9 (UP AND UP AND UP) Asus/F#
D
DON'T STOP, WHEN THE LOVE'S GONE CRAZY NEVER THOUGHT I'D EVER BE SANE, BABY
H9 Gadd9 A7
DON'T STOP, MY WHOLE WORLD'S GONE CRAZY I CAN'T FIGHT THIS FEELING A-NY-MORE
(2X NO USE FIGHTING THIS WILD FEE-LING BABY)
H9 Gadd9 A7
HEY HEY HEY HEY HEY HEY
(UNIS)
2.
DON'T STOP, WHEN THE LOVE'S GONE CRAZY NEVER THOUGHT I'D EVER BE SANE, BABY
H9 Gadd9 A7
DON'T STOP, WHEN THE LOVE'S GONE CRAZY I CAN'T FIGHT THIS FEE-LING A-NY-MORE
H9 Gadd9 A7
CODA
H9
D.C. AL CODA
(without repeat)
CHORUS
(REPEAT TIL FADE)

DON'T TRY TO STOP ME NOW

MUSIC: MICHAEL OMARTIAN, ROBBIE BUCHANAN AND JAY GRUSKA
LYRICS: JAY GRUSKA

(FROM THE RECORD: "MAXUS" - 1981)

("BEAT")

(KOMP FILL IN 2X)

1. 2 2.

Em

CΔ

A

1. I CAN REMEMBER WHEN YOU WERE NOT SO SERIOUS
2. EVERY SEPTEMBER, WE WOULD DO OUR BEST TO STAY DELIRIOUS
3. LIFE ON A BACKSTREET, WITH ITS WEEKEND NIGHT ALL SPENT SEDATED
4. LIFE ON A BACKS, WHERE IT DID NOT SEEM SO COMPLI - CA - TED

F#add9 A# H

C#

1.3. 2.4.*)

(1) WHEN YOU WERE LIVIN FOR YOURSELF
(2) TIME TURNED YOU INTO SOMEONE (ELSE) ELSE
(3) YOU ONLY THOUGHT IT WAS A PHASE
(4) ONLY REMEMBERED IN A (HAZE) HAZE

F#add9 A# H E AΔ E CΔ (CΔ) D/C D/C C CΔ

B

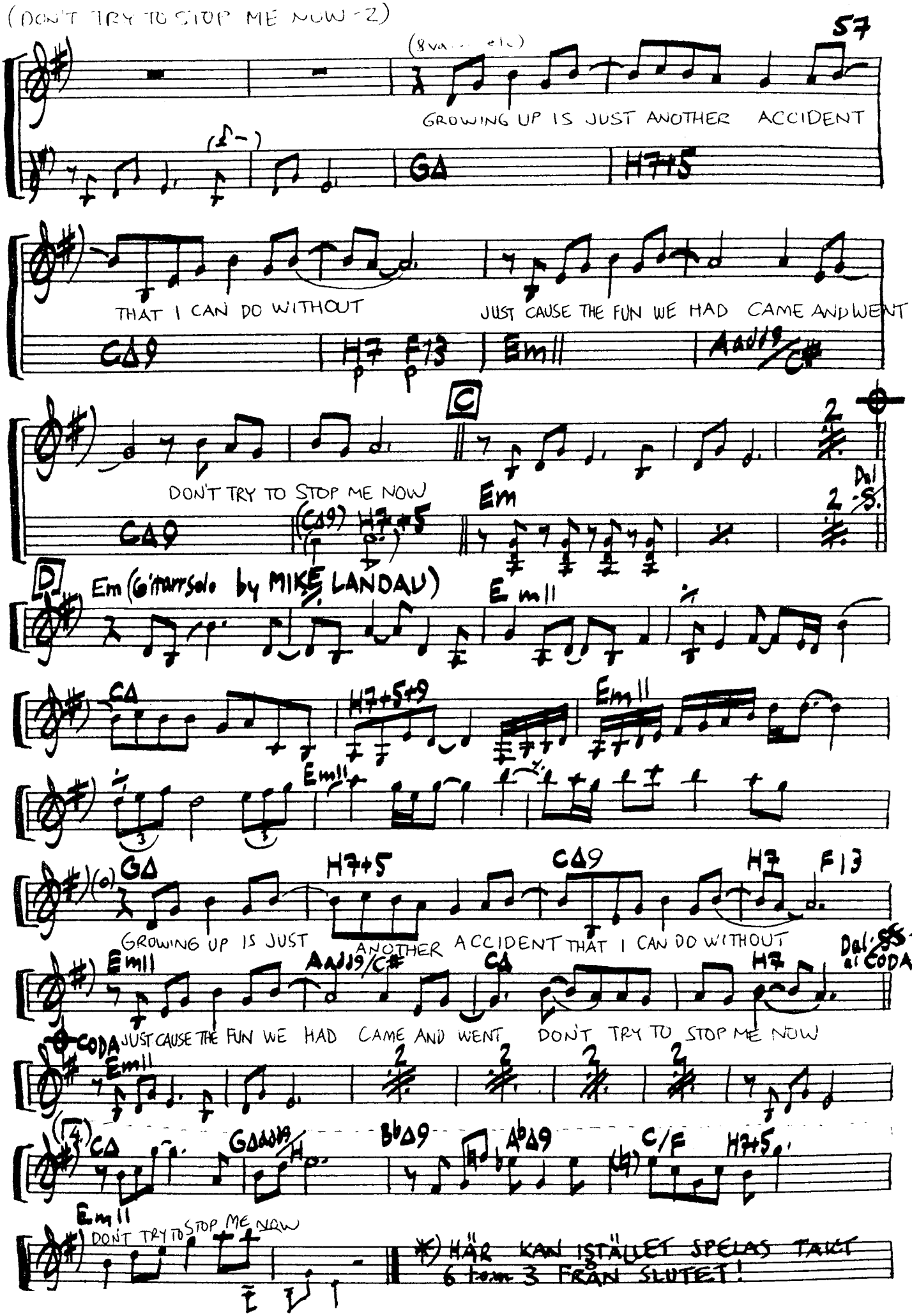
DON'T TRY TO STOP ME NOW

Em

I'LL NEVER LOOSE THAT FEELIN DON'T TRY TO STOP ME NOW

CΔ H7 Em

(DON'T TRY TO STOP ME NOW - 2)



EASY

WRITTEN BY: AL JARREAU, TOM CANNING & JAY GRAYDON

(FROM THE RECORD: "BREAKIN AWAY" ~AL JARREAU~ 1981)

("LATIN")

(VOCAL)

Am9 | % | Hm7-5 | E7+9

(2X)

A

1A. YESTERDAY YOU LEFT BRAZIL AND WENT AWAY
1B. LOOKING FOR A DISTANT BEACH/A DIFFERENT SHORE
2A. YOU'S SUPERMAN GONNA DO THE SUPER-BEST HE CAN

2B. GIVING YOU THE SUPER-NESS THAT HE CAN DO
3A. SETTLE DOWN THERE AIN'T NO NEED TO RUN AROUND
3B. I'M THE MAN WHO'S GONNA DO THE SUPER-BEST HE CAN

Am | Am∆/E | Gm7 | C7+9 C7+5

(1A) TO SEE THE WORLD
(1B) A FAS- TER WIRL
(2A) TO FREE THE PEARL

(2B) BELIEVE ME GIRL
(3A) IT'S REALLY CLEAR (- THAT..)
(3B) TO KEEP YOU NEAR

F∆ | % | F∆ | (X) E7+5

B

(1) THINKING THAT YOUR HEARTS DE- SIRE

(2) (THAT) EVERY DAY YOUR NEED IS HIGHER
(3) EVERY DAY YOUR NEED SOARS HIGHER

Hm7-5 | E7 | Am9 | %

(1) HUNGERED FOR SOMEDAR - IS OR BER- LIN CAUGHT

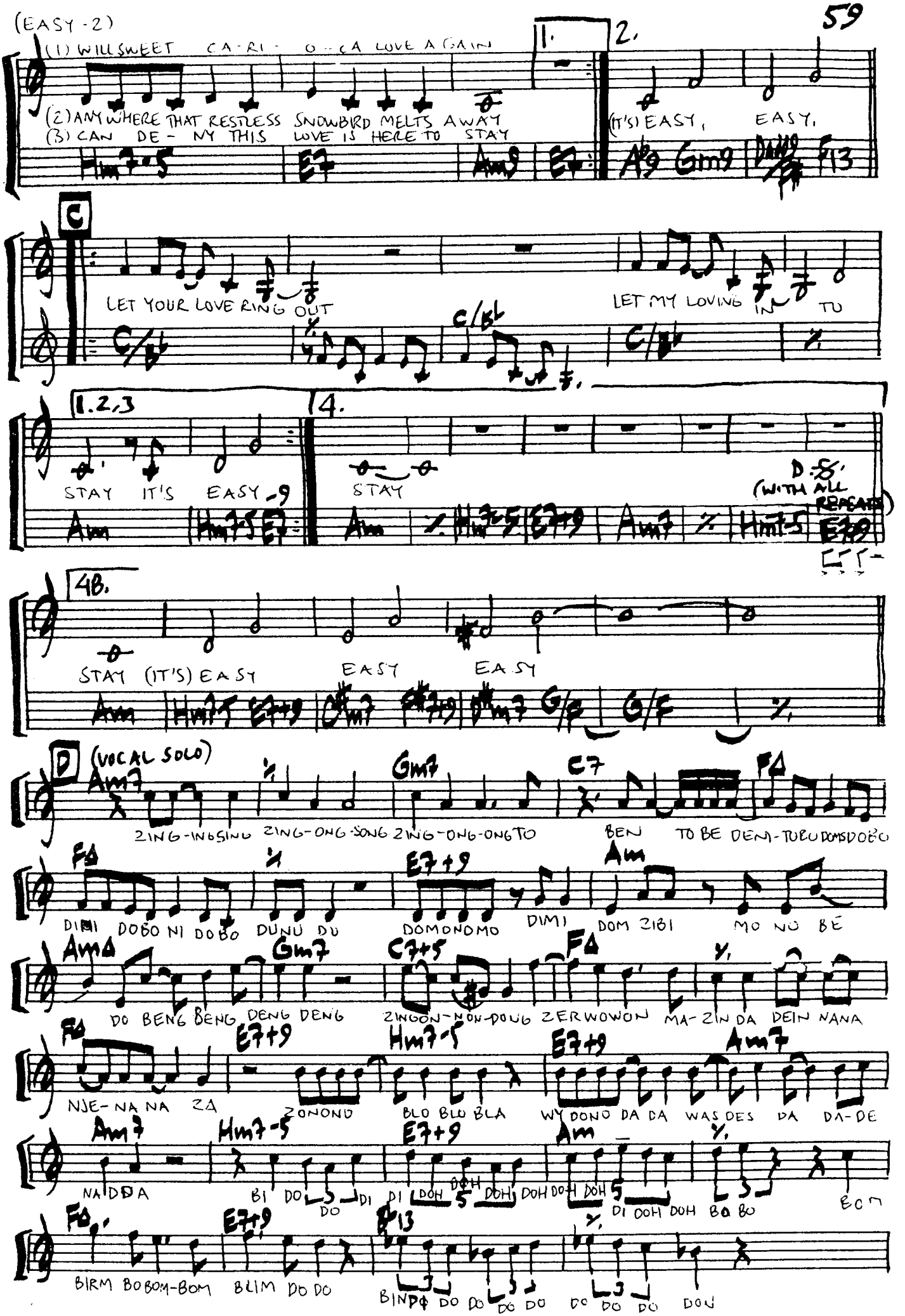
(2) (BUT) LOVE IS NOT CHICA- GO OR L. A. HOME
(3) LOVE IS NOT CHICA- GO OR L. A. HOME

Hm7-5 | E7 | Am9 | %

(1) BETWEEN THE SNOW AND (THE) FI- RE

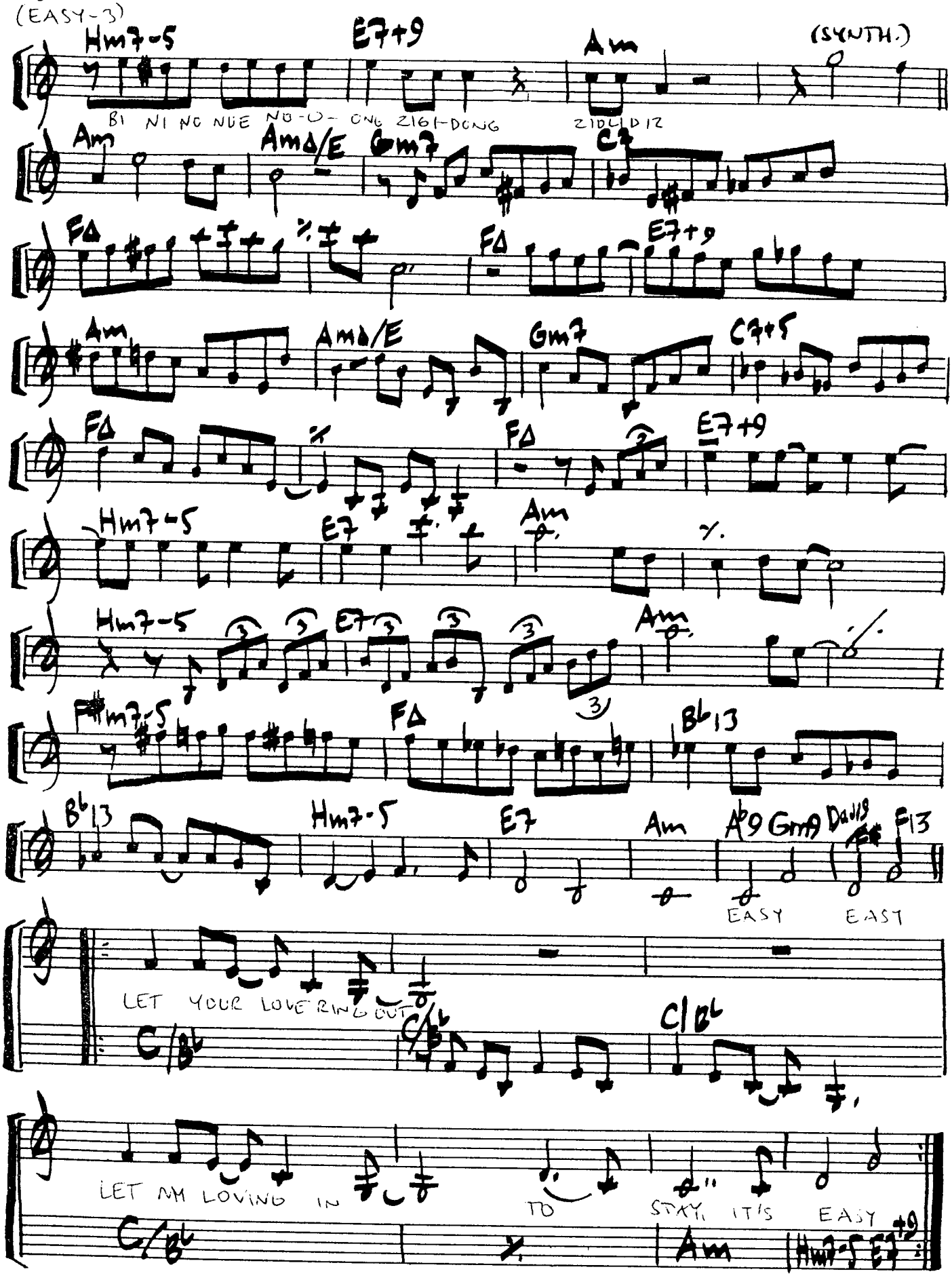
(2) IS WHERE YOUR HEARTS ON FI - RE AND
(3) IS WHERE YOUR HEARTS ON FI - RE

Dadd9/F# | F9 | B13 | %


(EASY-2)
(1) WILL SWEET CA-RI-O-CA LOVE AGAIN
(2) ANYWHERE THAT RESTLESS SNOWBIRD MELTS AWAY
(3) CAN DE-NY THIS LOVE IS HERE TO STAY
1.
2.
(IT'S) EASY, EASY,
C
LET YOUR LOVE RING OUT
LET MY LOVING IN TO
1.2.3
4.
STAY IT'S EASY
STAY
D.S. (WITH ALL REPEATS)
4B.
STAY (IT'S) EASY
EASY
EASY
D (VOCAL SOLO)
ZING-ING SING ZING-ONG-SONG ZING-ONG-ONG TO BEN TO BE DEM-TUBU DOMS DOBO
DIMI DOBO NI DOBO DUNU DU DOMONOMO DIMI DOM ZIBI MO NO BE
DO BENG BENG DENG DENG ZINGON-NON-DOUG ZERWOWON MA-ZIN DA DEIN NANA
NJE-NA NA ZA ZONOND BLO BLO BLA WY DONO DA DA WAS DES DA DA-DE
NA DDA BI DO DO DI DI DOH DOH DOH DOH DOH DOH DOH DI OOH DOH BA BO BOM
BIRM BOBOM-BOM BLIM DO DO BINP DO DO DO DO DO DO DO DOU

60

(EASY-3)



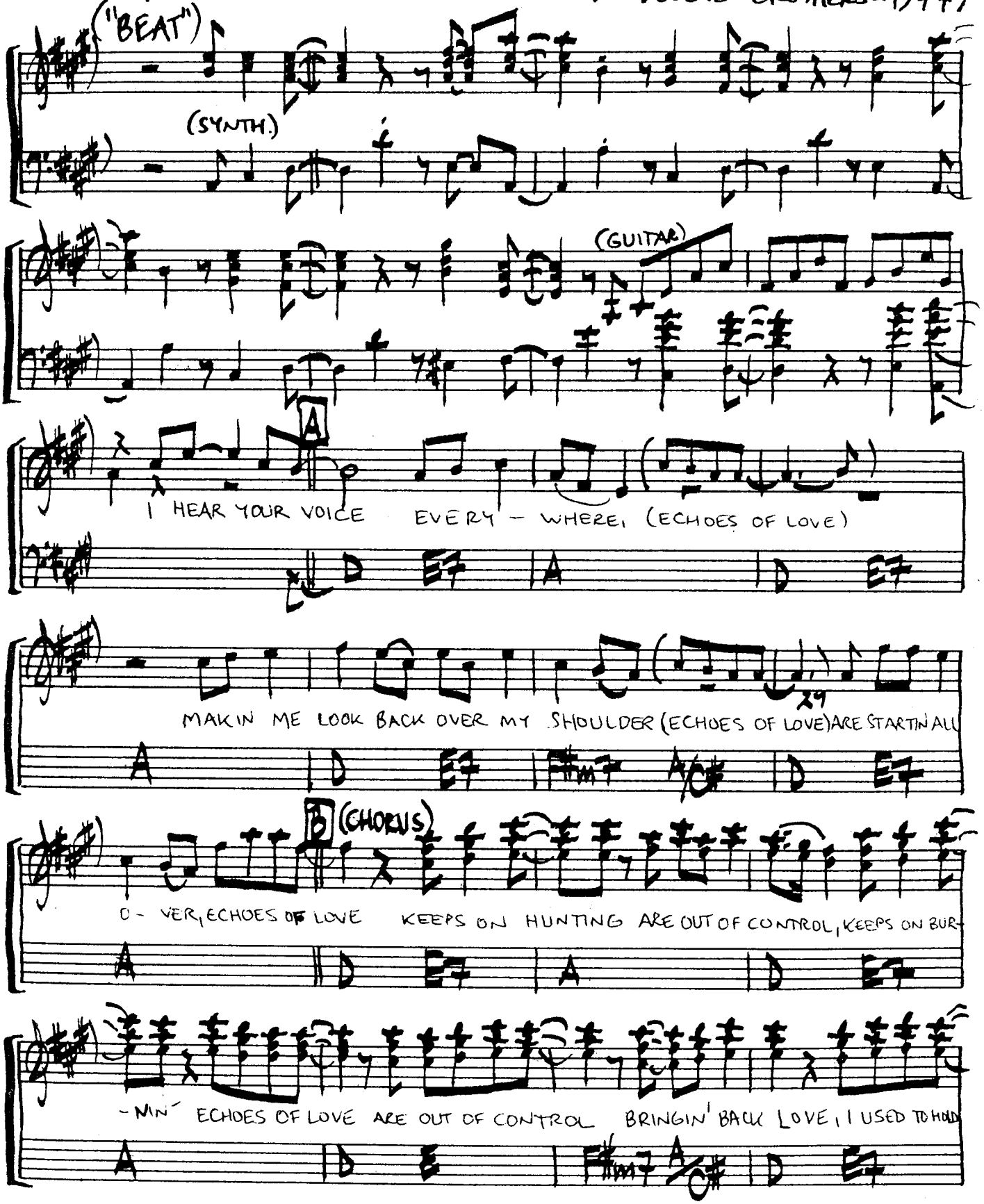
SCAT VOCAL SOLO BY: AL JARREAU

SYNTH. SOLO BY: LARRY WILLIAMS

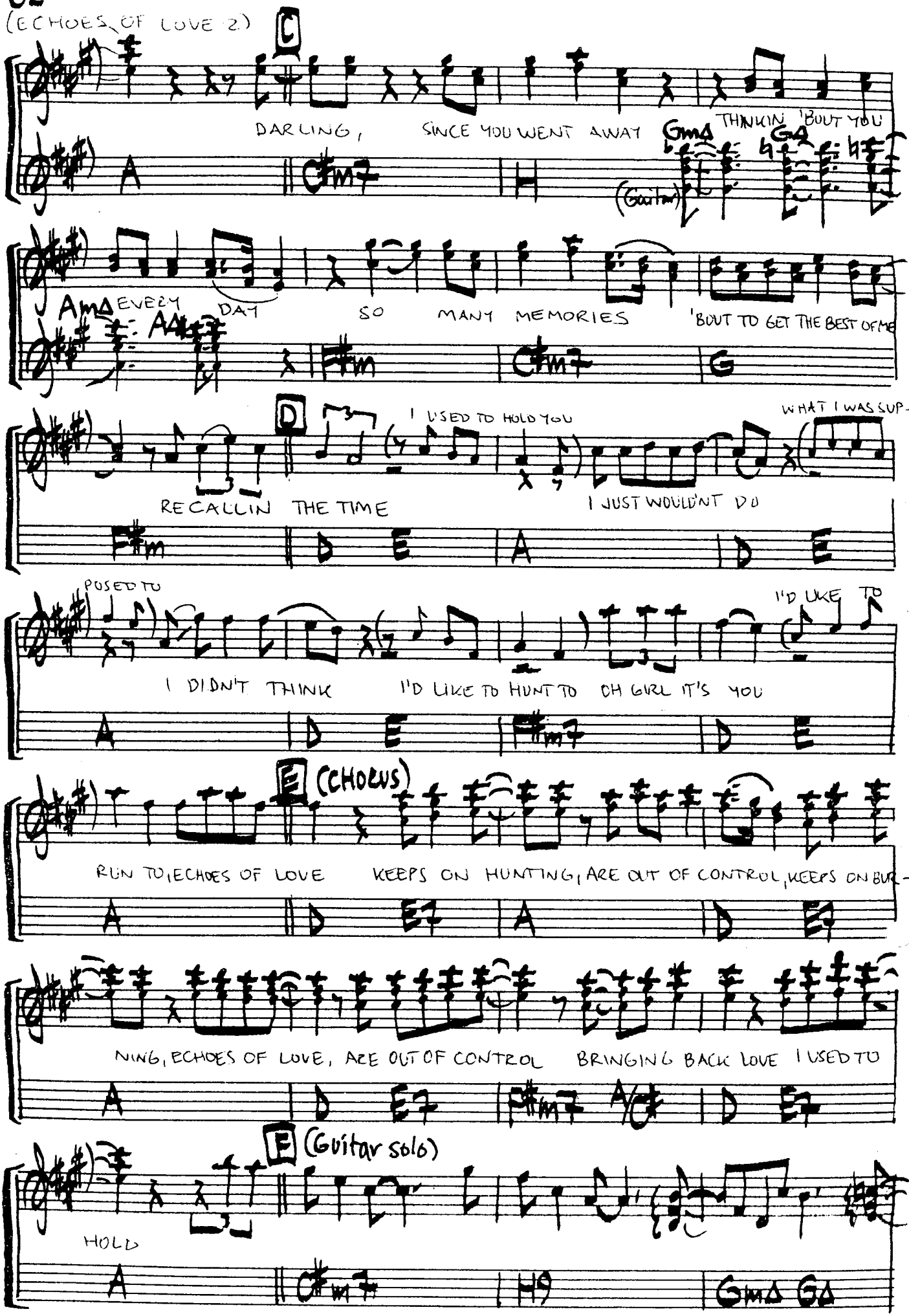
ECHOES OF LOVE

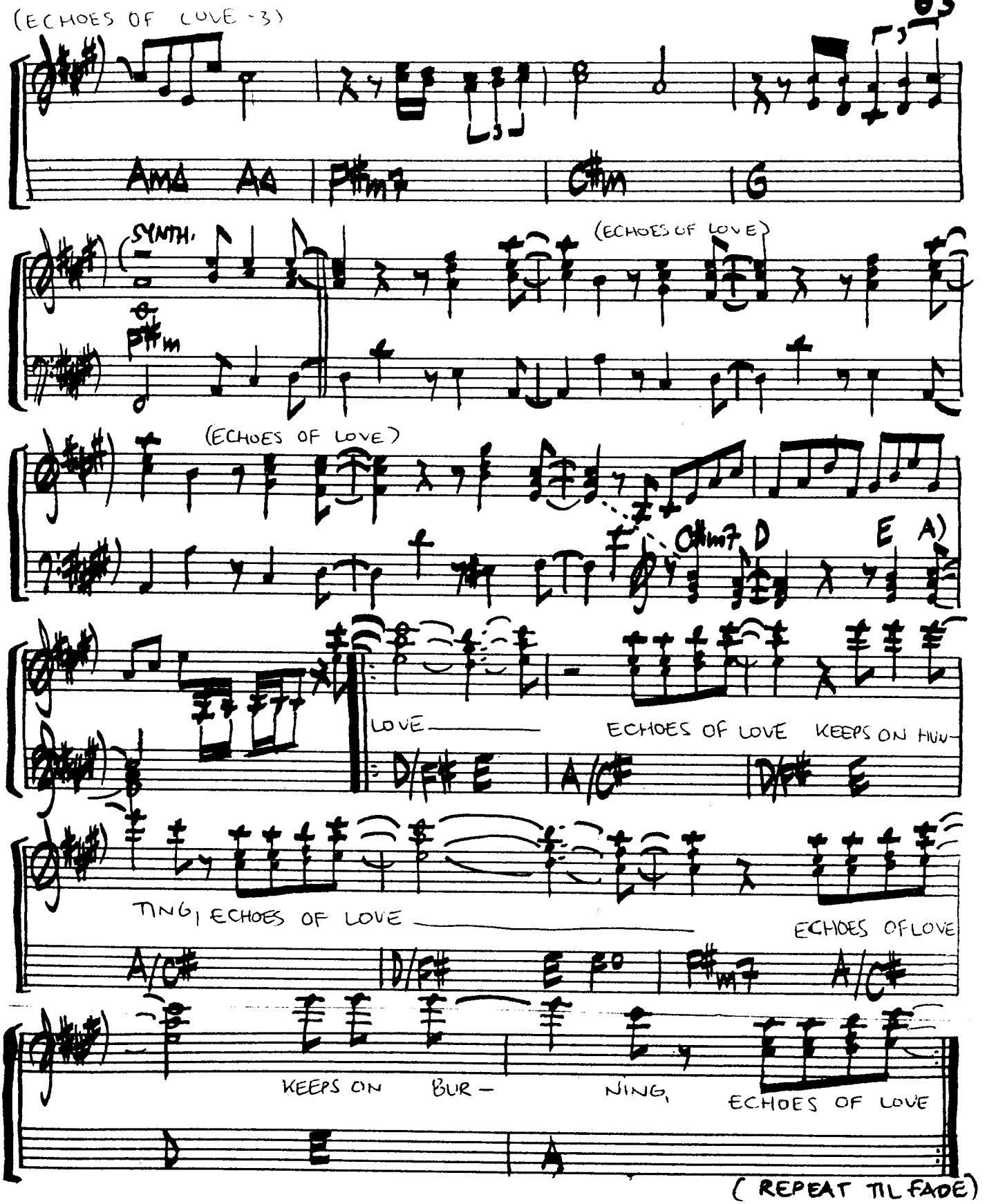
WRITTEN BY: PATRIC SIMPTONS, WILLIE MITCHELL, EARL RANDLE

(FROM THE RECORD: "LIVIN' ON THE FAULT LINE" ~DOOBIE BROTHERS - 1977)



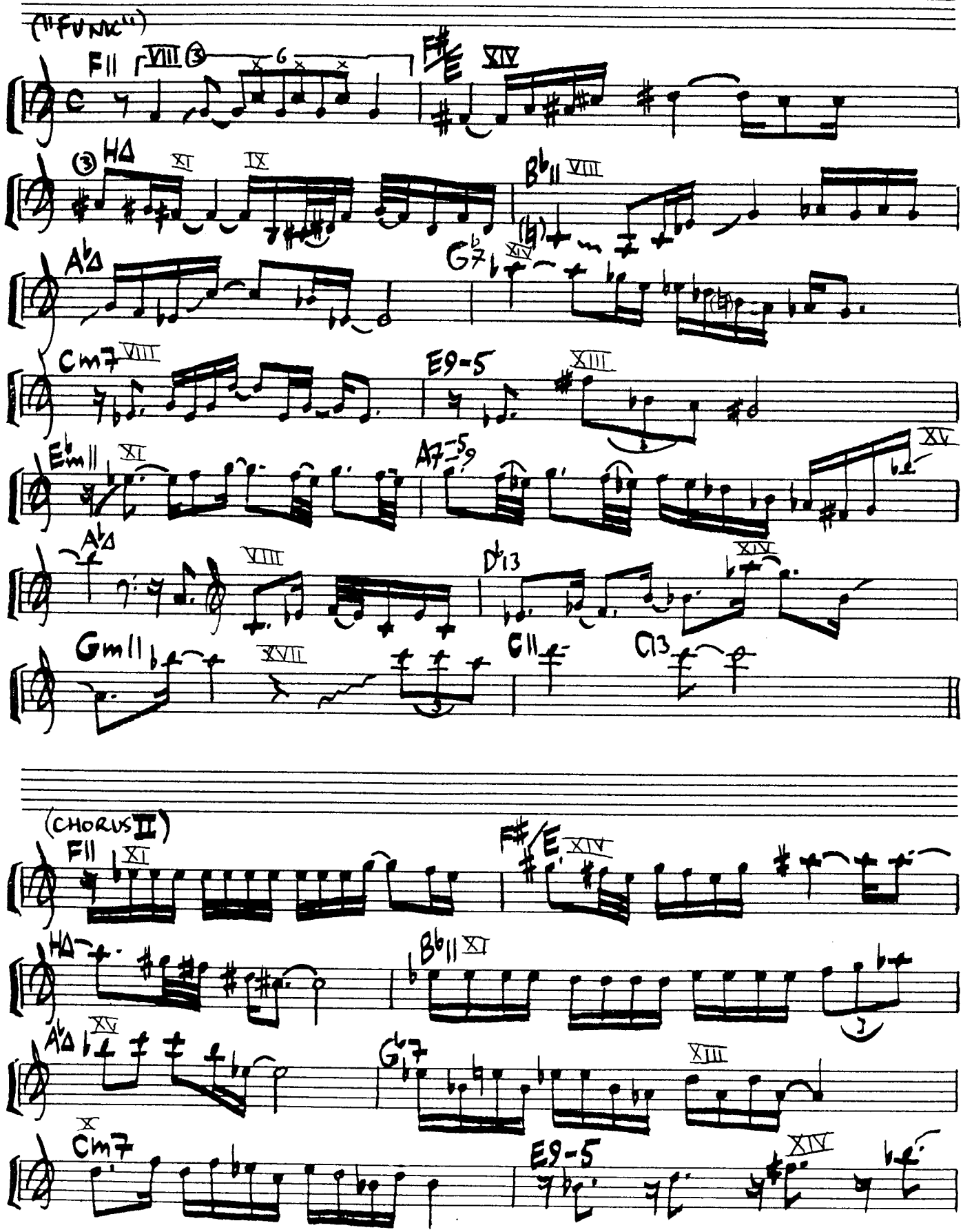
(ECHOES OF LOVE 2)



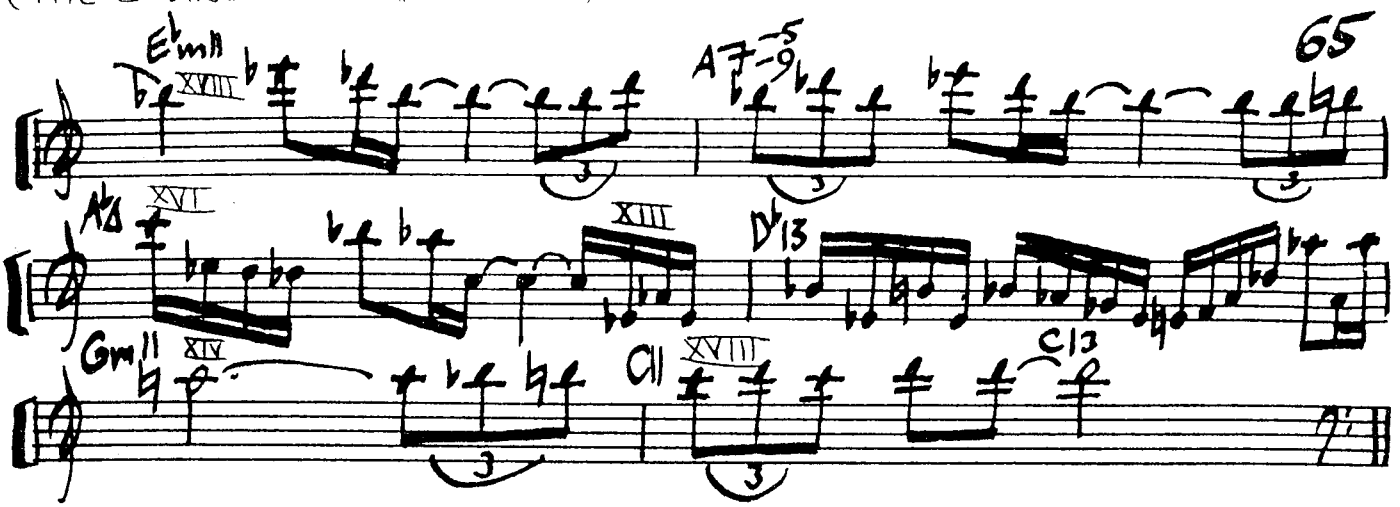

(ECHOES OF LOVE -3)
AMA A6
F#m7
C#m
G
SYNTH.
F#m
(ECHOES OF LOVE)
(ECHOES OF LOVE)
C#m7
D
E
A)
LOVE
ECHOES OF LOVE KEEPS ON HUN-
TING, ECHOES OF LOVE
ECHOES OF LOVE
A/C#
D/F#
E
E7
F#m7
A/C#
KEEPS ON BUR-
NING,
ECHOES OF LOVE
D
E
A
(REPEAT TIL FADE)

THE ENDING (Guitarsolo: by Jay Graydon)

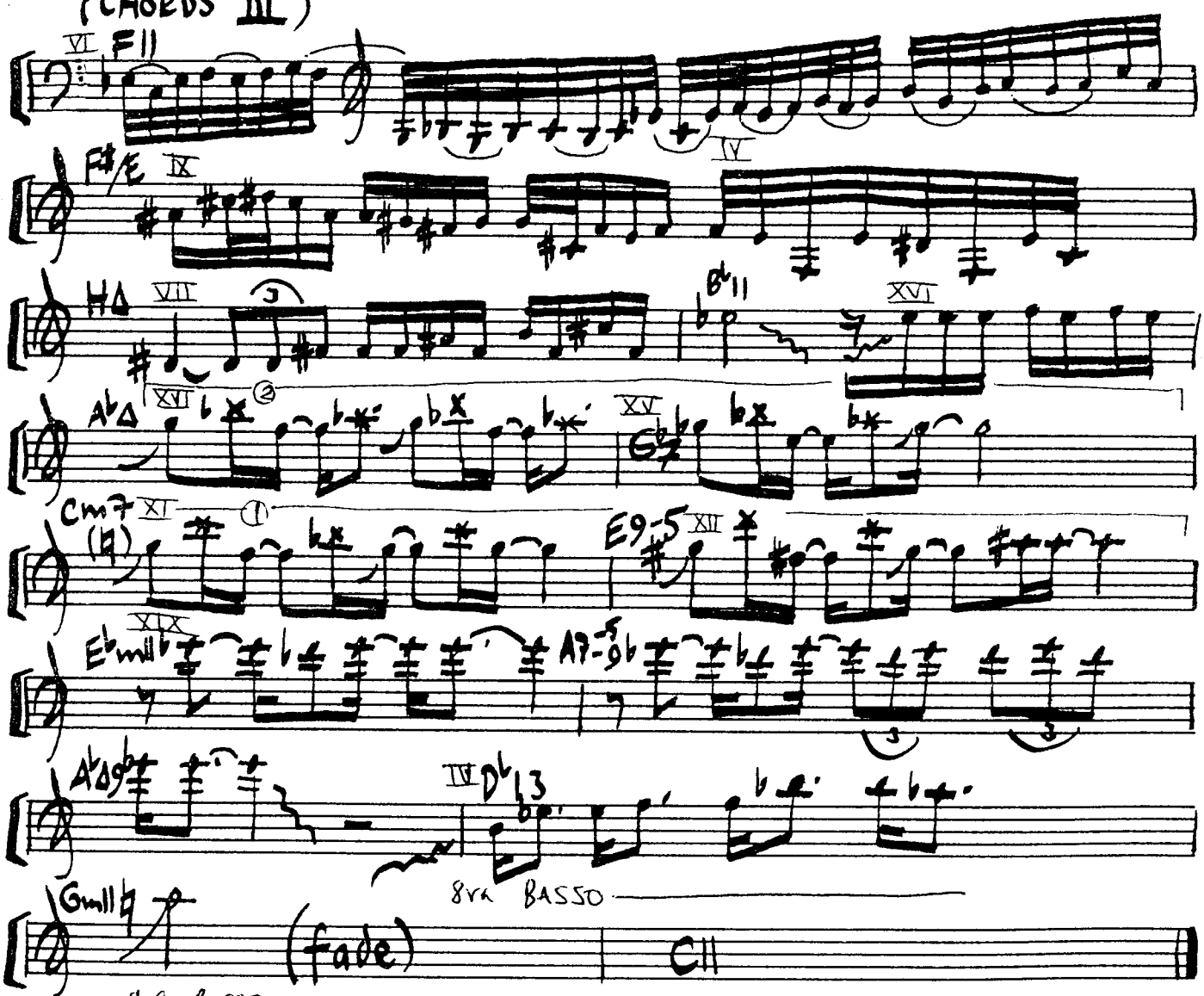
(FROM THE RECORD: STEVE KIPNER ~)



(THE ENDING - GUITAR SOLO - 2)



(CHORUS III)

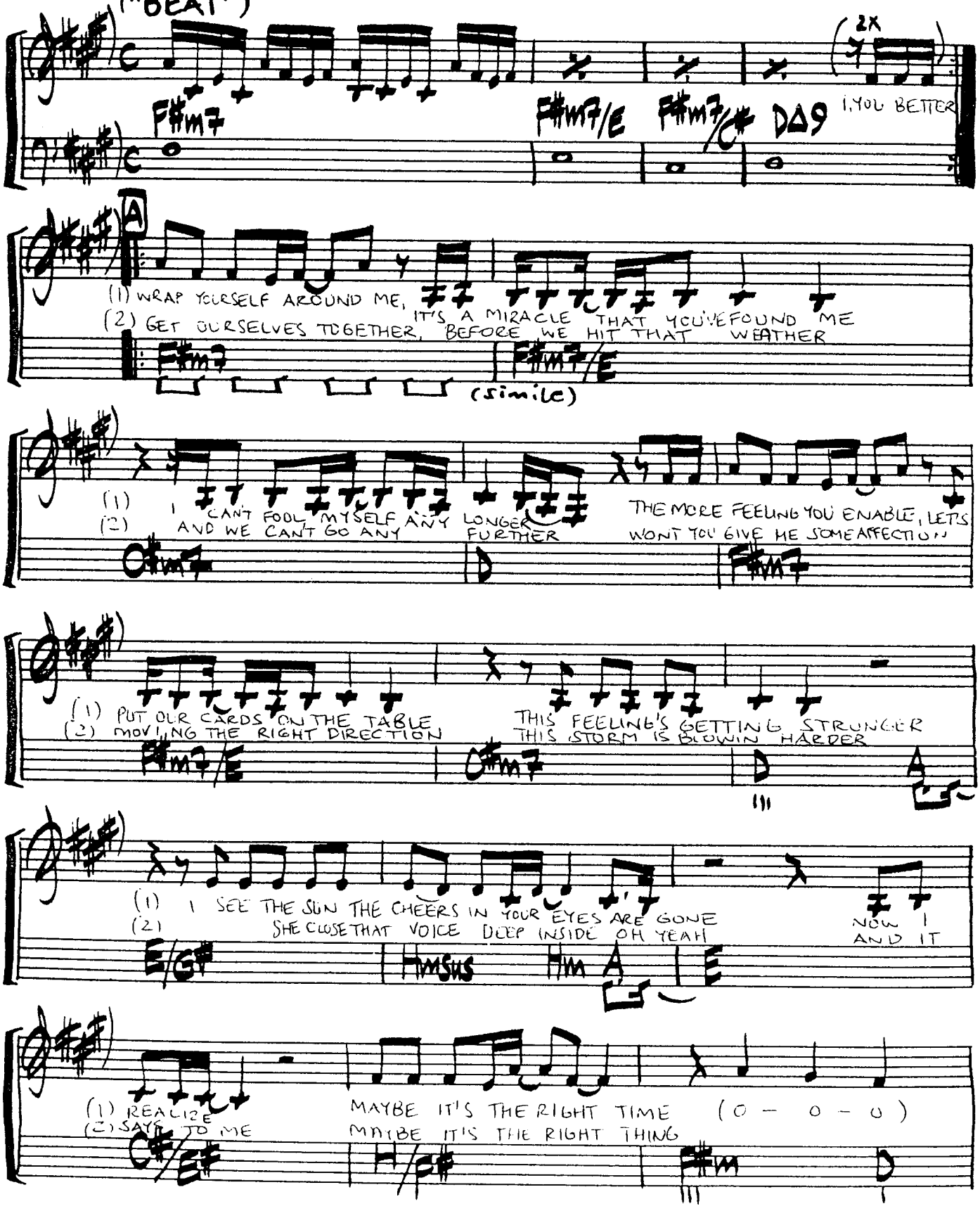


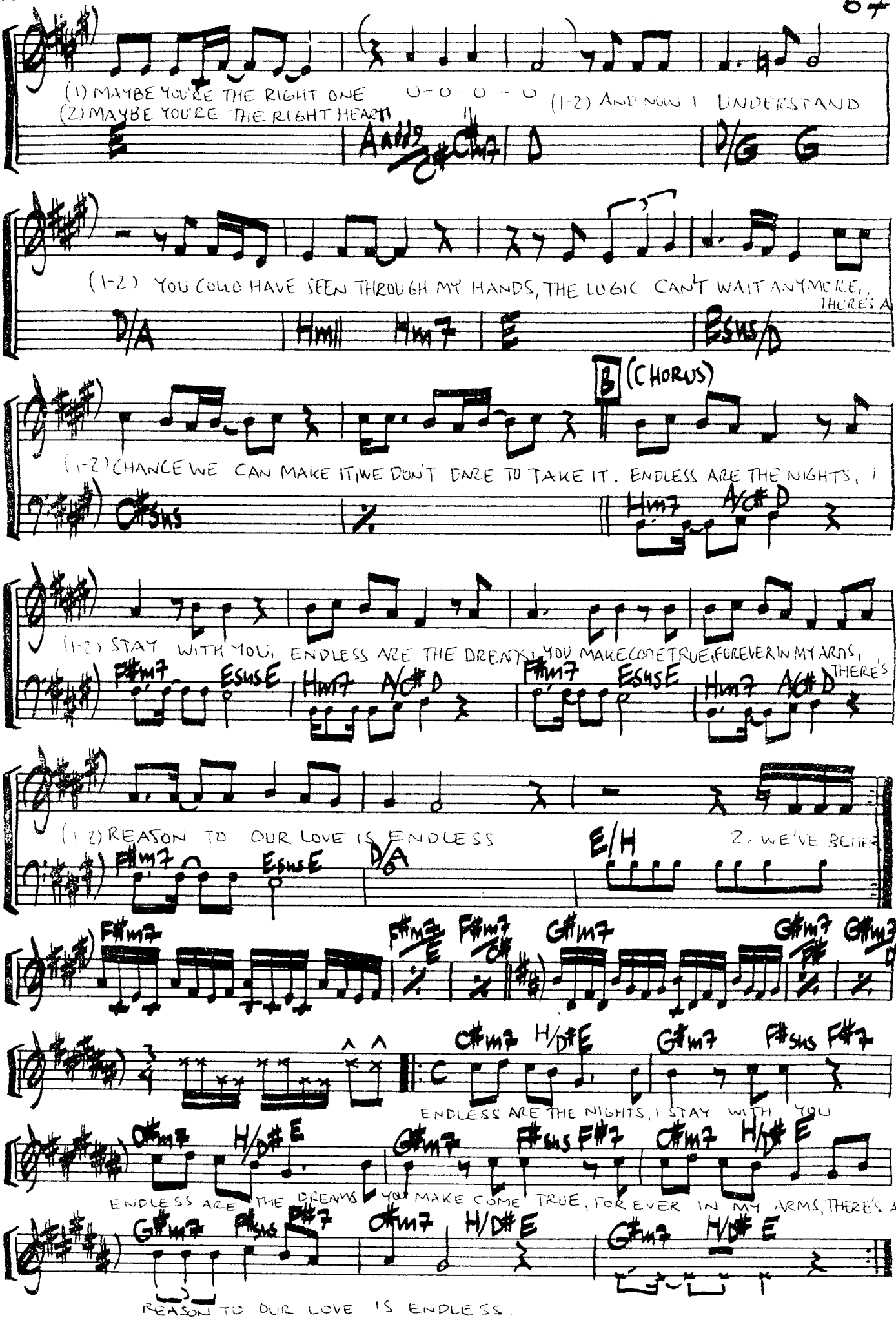
ENDLESS

WRITTEN BY:
DAVID PAICH

(FROM THE RECORD:
"ISOLATION" BY TOTO - 1985)

("BEAT")



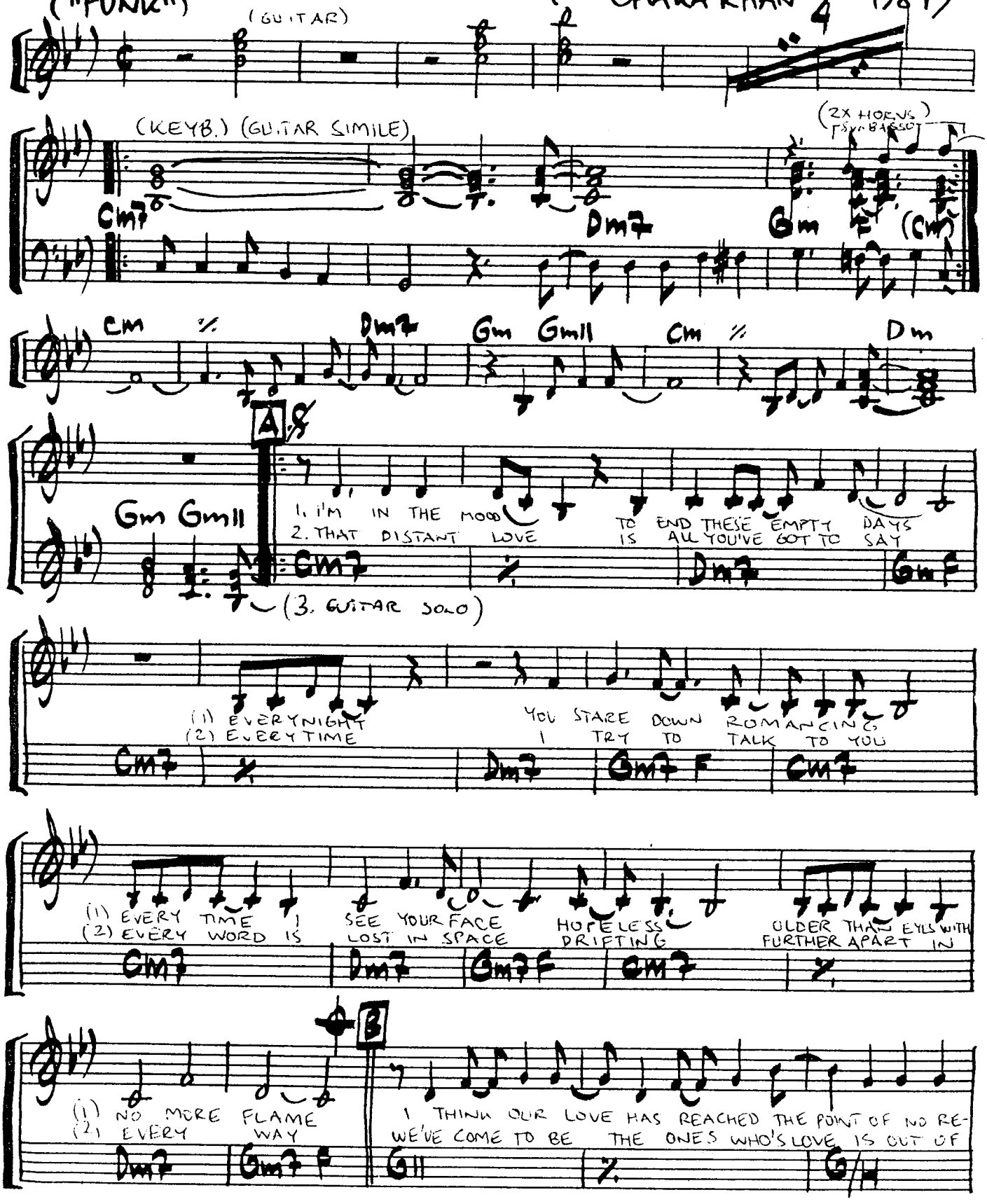

(1) MAYBE YOU'RE THE RIGHT ONE
(2) MAYBE YOU'RE THE RIGHT HEART
(1-2) AND NOW I UNDERSTAND
(1-2) YOU COULD HAVE SEEN THROUGH MY HANDS, THE LOGIC CAN'T WAIT ANYMORE, THERE'S A
B (CHORUS)
(1-2) CHANCE WE CAN MAKE IT, WE DON'T DARE TO TAKE IT. ENDLESS ARE THE NIGHTS, I
(1-2) STAY WITH YOU, ENDLESS ARE THE DREAMS YOU MAKE COME TRUE, FOREVER IN MY ARMS, THERE'S A
(1-2) REASON TO OUR LOVE IS ENDLESS
2. WE'VE BEEN
ENDLESS ARE THE NIGHTS, I STAY WITH YOU
ENDLESS ARE THE DREAMS YOU MAKE COME TRUE, FOREVER IN MY ARMS, THERE'S A
REASON TO OUR LOVE IS ENDLESS.

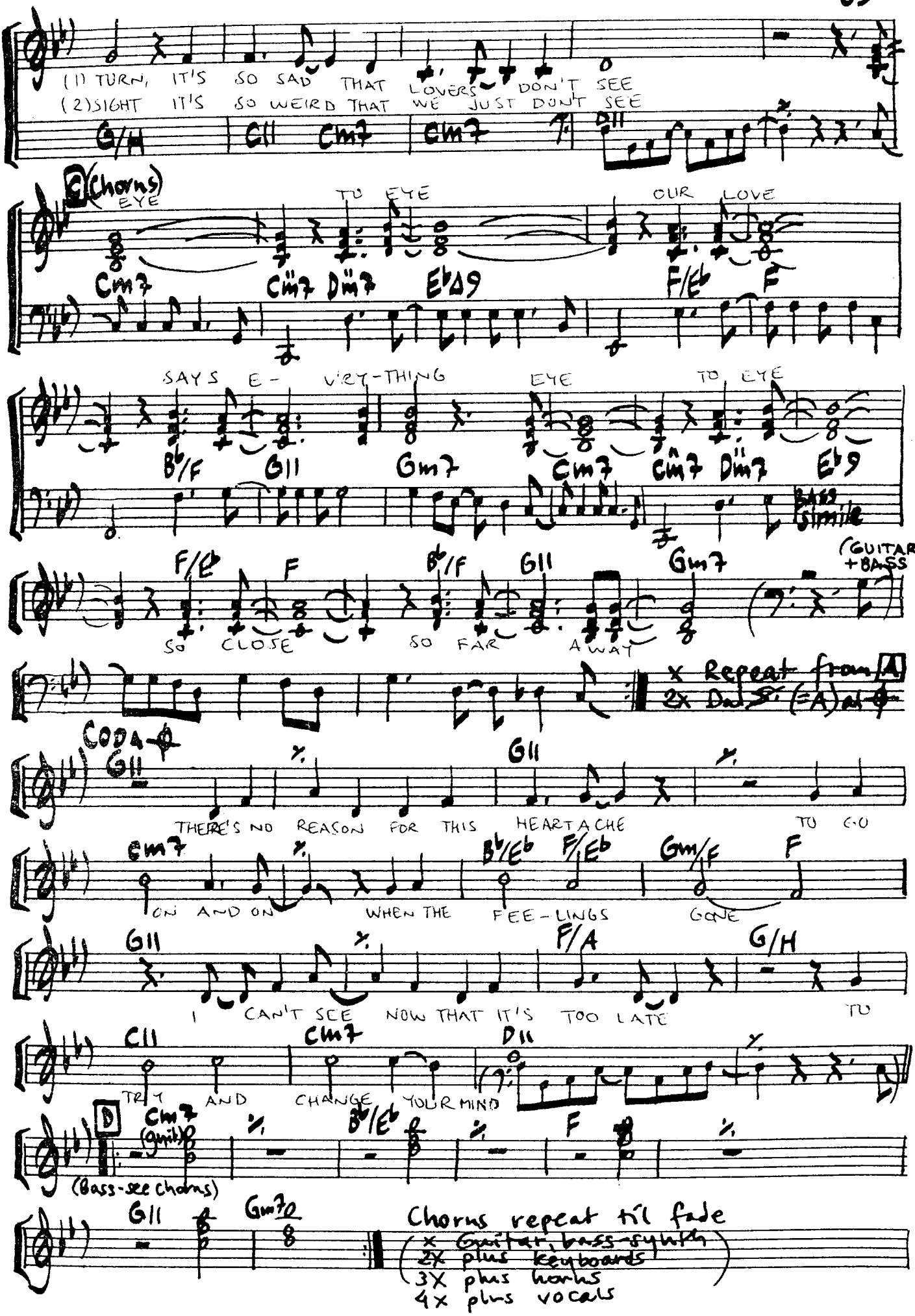
EYE TO EYE

WRITTEN BY: MICHAEL JOHN & DAN SEMBELLO

("FUNK")

(FROM THE RECORD: "I FEEL FOR YOU" BY CHAKA KHAN - 1984)



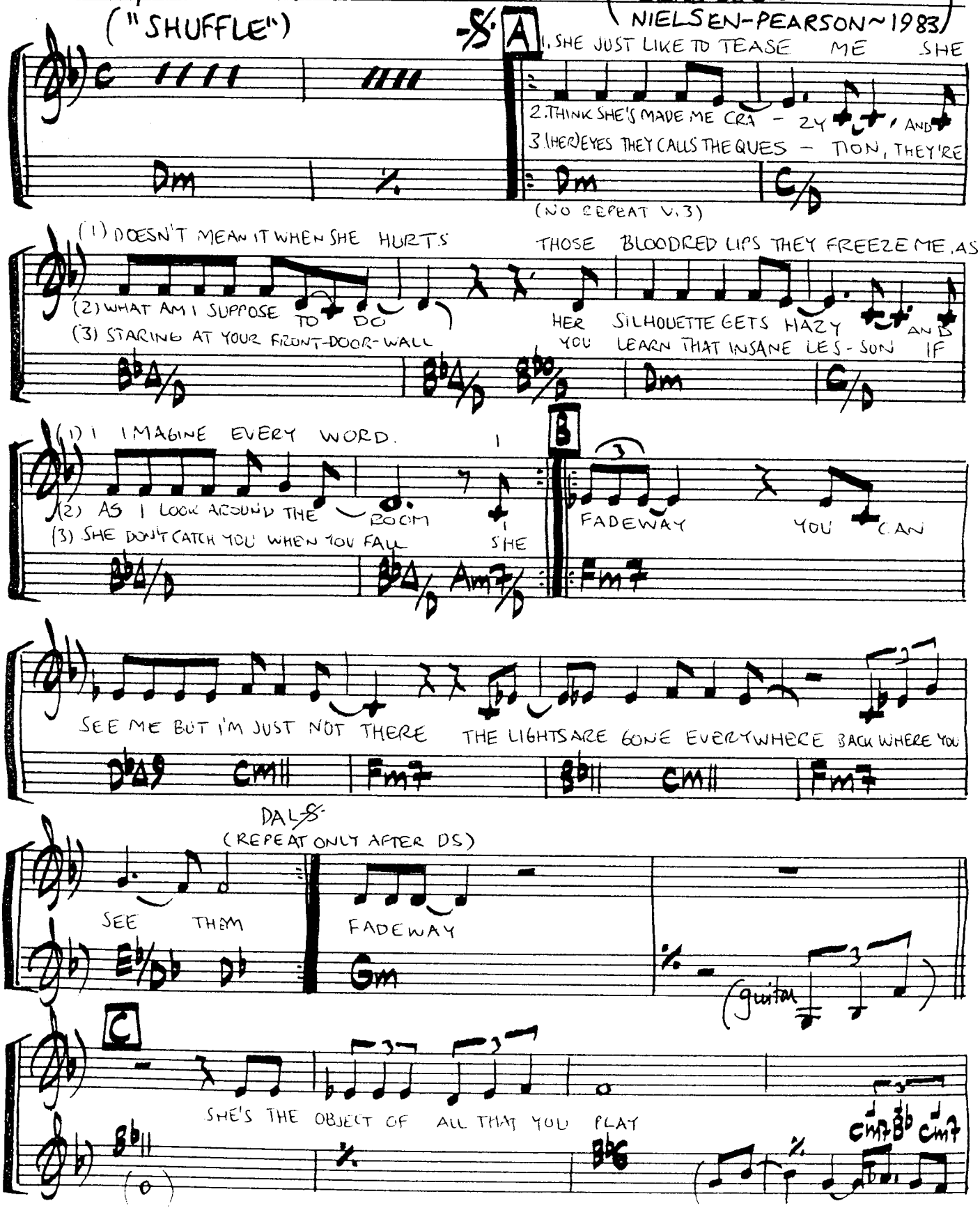

(1) TURN, IT'S SO SAD THAT LOVERS DON'T SEE
(2) SIGHT IT'S SO WEIRD THAT WE JUST DON'T SEE
G/H C11 Cm7 Cm7 D11
A (Chorus) EYE TO EYE OUR LOVE
Cm7 C#m7 D#m7 Eb∆9 F/Eb F
SAYS E- VRY-THING EYE TO EYE
Bb/F G11 Gm7 Cm7 C#m7 D#m7 Eb9
Bass Simile
F/Eb F Bb/F G11 Gm7 (GUITAR +BASS)
SO CLOSE SO FAR AWAY
x Repeat from A
2x D.S. (=A) al ϕ
CODA ϕ
G11
THERE'S NO REASON FOR THIS HEARTACHE TO GO
Cm7 Bb/Eb F/Eb Gm/F F
ON AND ON WHEN THE FEE-LINGS GONE
G11 F/A G/H
I CAN'T SEE NOW THAT IT'S TOO LATE TO
C11 Cm7 D11
TRY AND CHANGE YOUR MIND
D Cm7 (Guit) Bb/Eb F
(Bass-see chorus)
G11 Gm7
Chorus repeat til fade
(x Guitar, bass-synth
2x plus keyboards
3X plus horns
4x plus vocals)

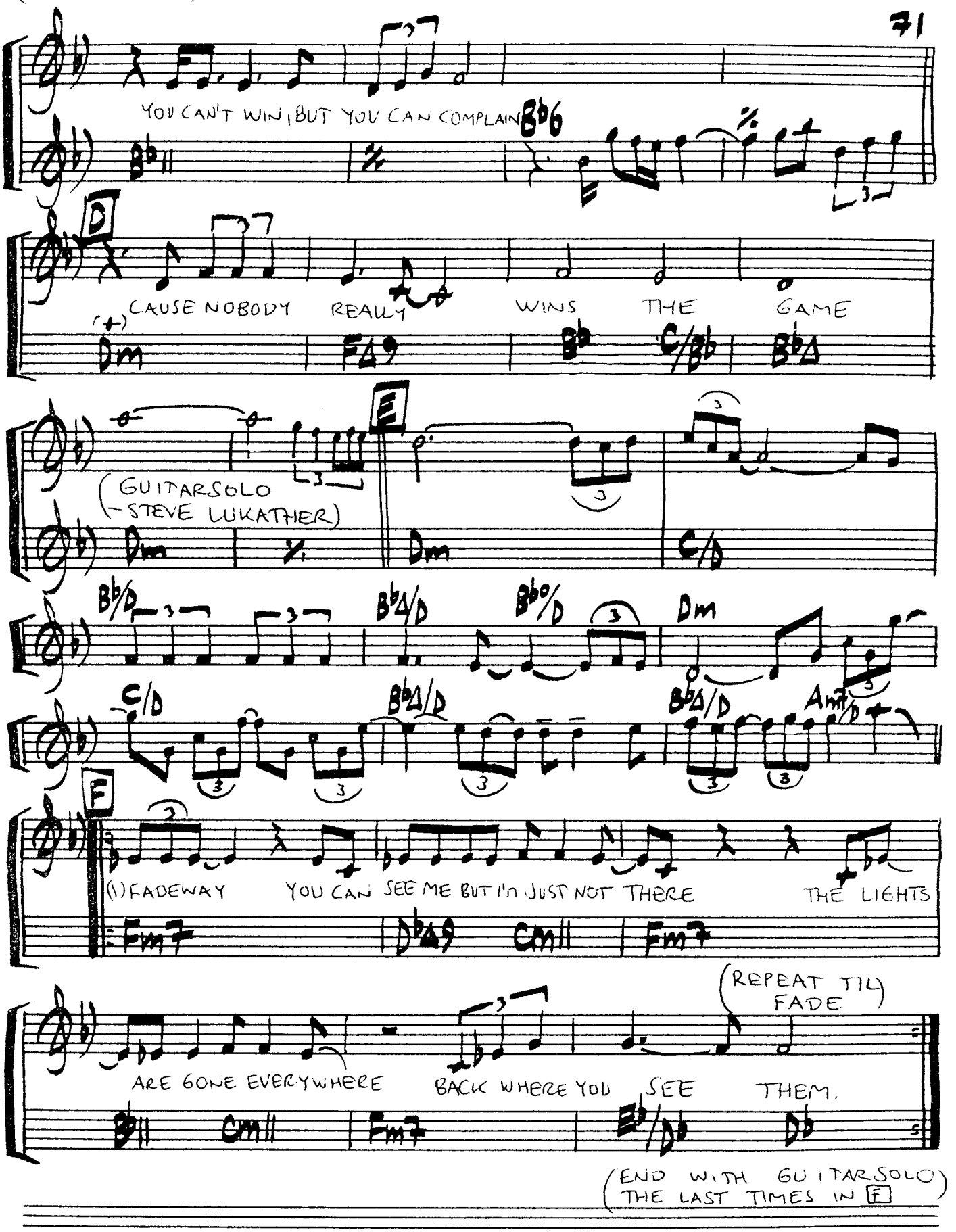
FADEWAY

MUSIC/LYRICS: REED NIELSEN, MARK PEARSON

("SHUFFLE")

(FROM THE RECORD: "BLIND LUCK" NIELSEN-PEARSON ~ 1983)



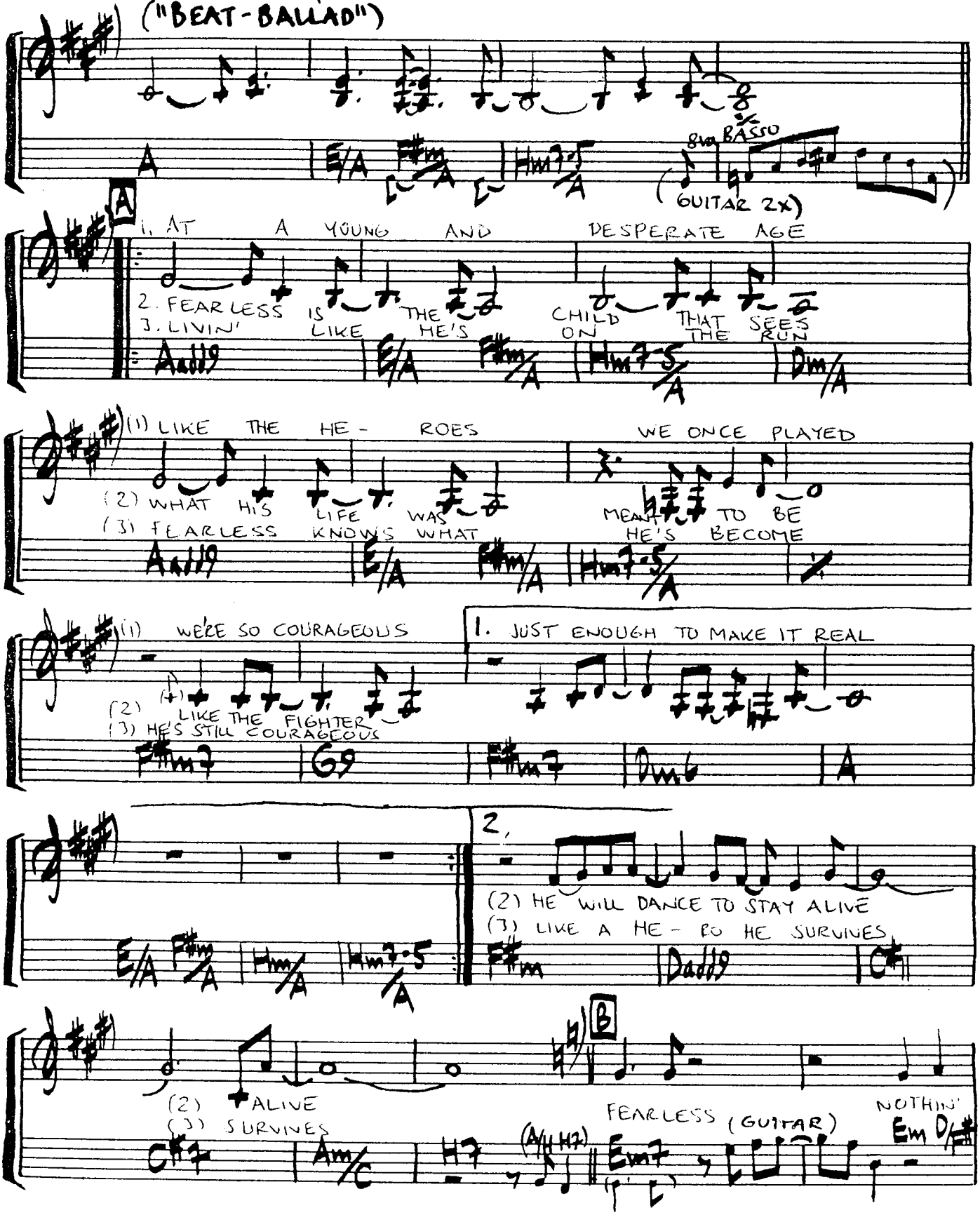

YOU CAN'T WIN, BUT YOU CAN COMPLAIN
D
CAUSE NOBODY REALLY WINS THE GAME
(GUITARSOLO - STEVE LUKATHER)
E
F
(1) FADEWAY YOU CAN SEE ME BUT I'M JUST NOT THERE THE LIGHTS
ARE GONE EVERYWHERE BACK WHERE YOU SEE THEM.
(REPEAT TIL FADE)
(END WITH GUITARSOLO THE LAST TIMES IN F)

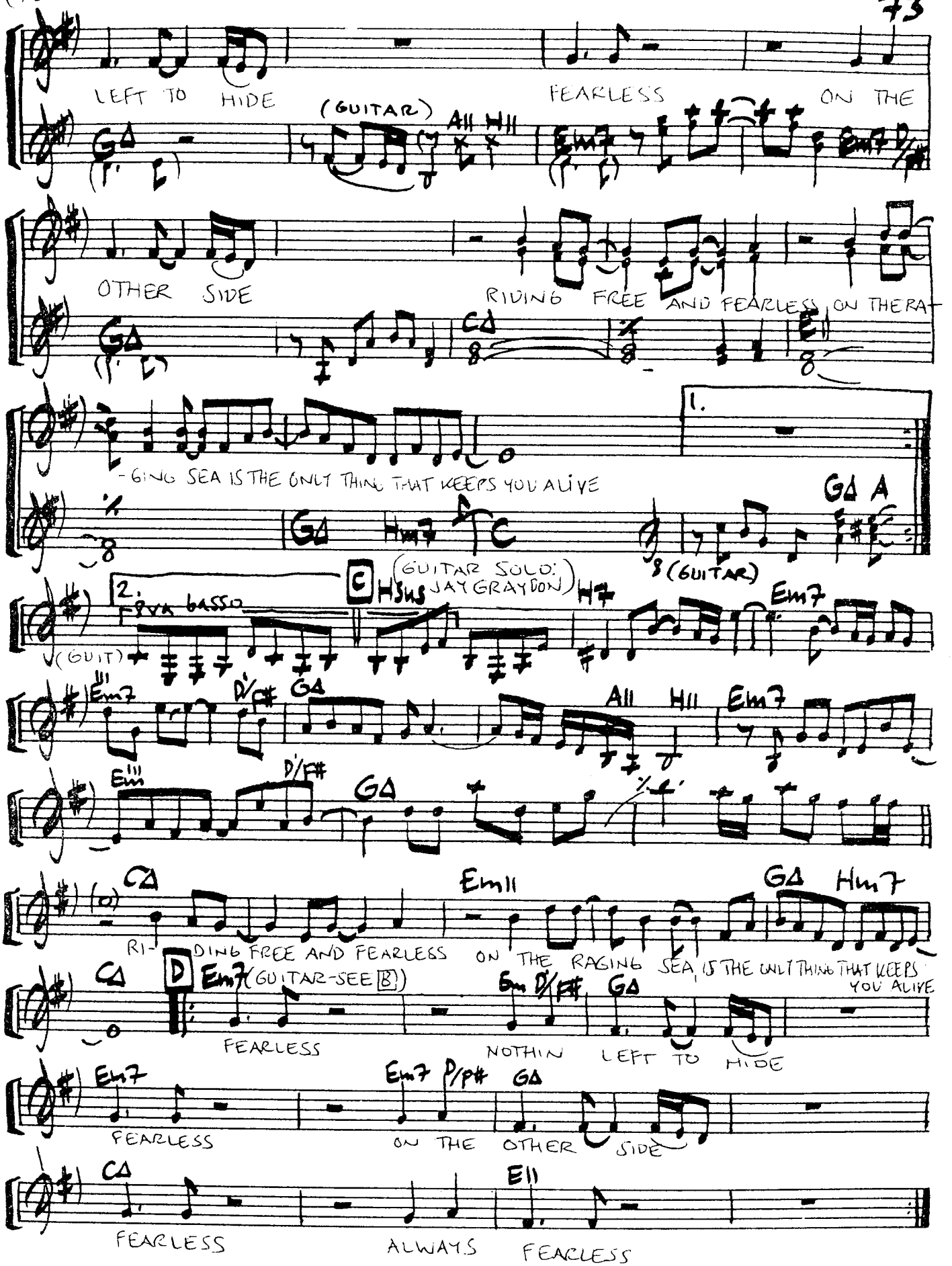
FEARLESS

MUSIC: RICHARD PAGE, STEVE GEORGE, JAY GRAYDON
LYRICS: RICHARD PAGE, JOHN CANG

(FROM THE RECORD: "PAGES" ~ 1981)

("BEAT-BALLAD")





GUITAR SOLO PLAYED BY: JAY GRAYDON

FREETIME

WRITTEN BY: TOM SCHUMAN, ELI KONIKOFF

(FROM THE RECORD: "FREETIME" ~ SPYRO GYRA - 1981)

("FUNK")

(BASS)

C△9 | C11 | C | F△9

(BASS SIMILE)

A

C△9 | C11 | C

F△9 | C△9 | C11 | C

F△9

(C Dm7 C G F G)

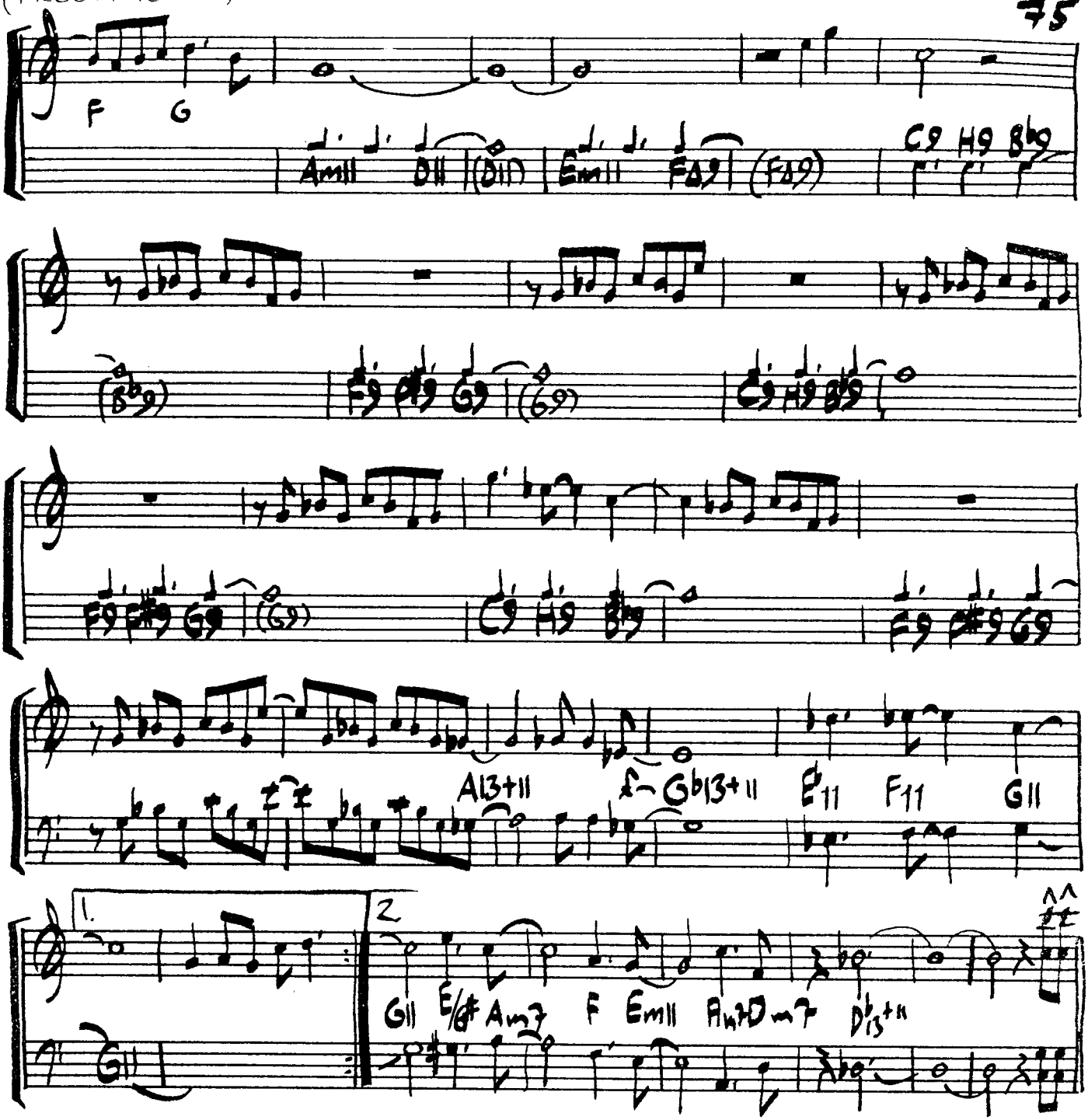
(bass)

(F G

(SAX. FILL)

C△9 | C11 | C | F△9

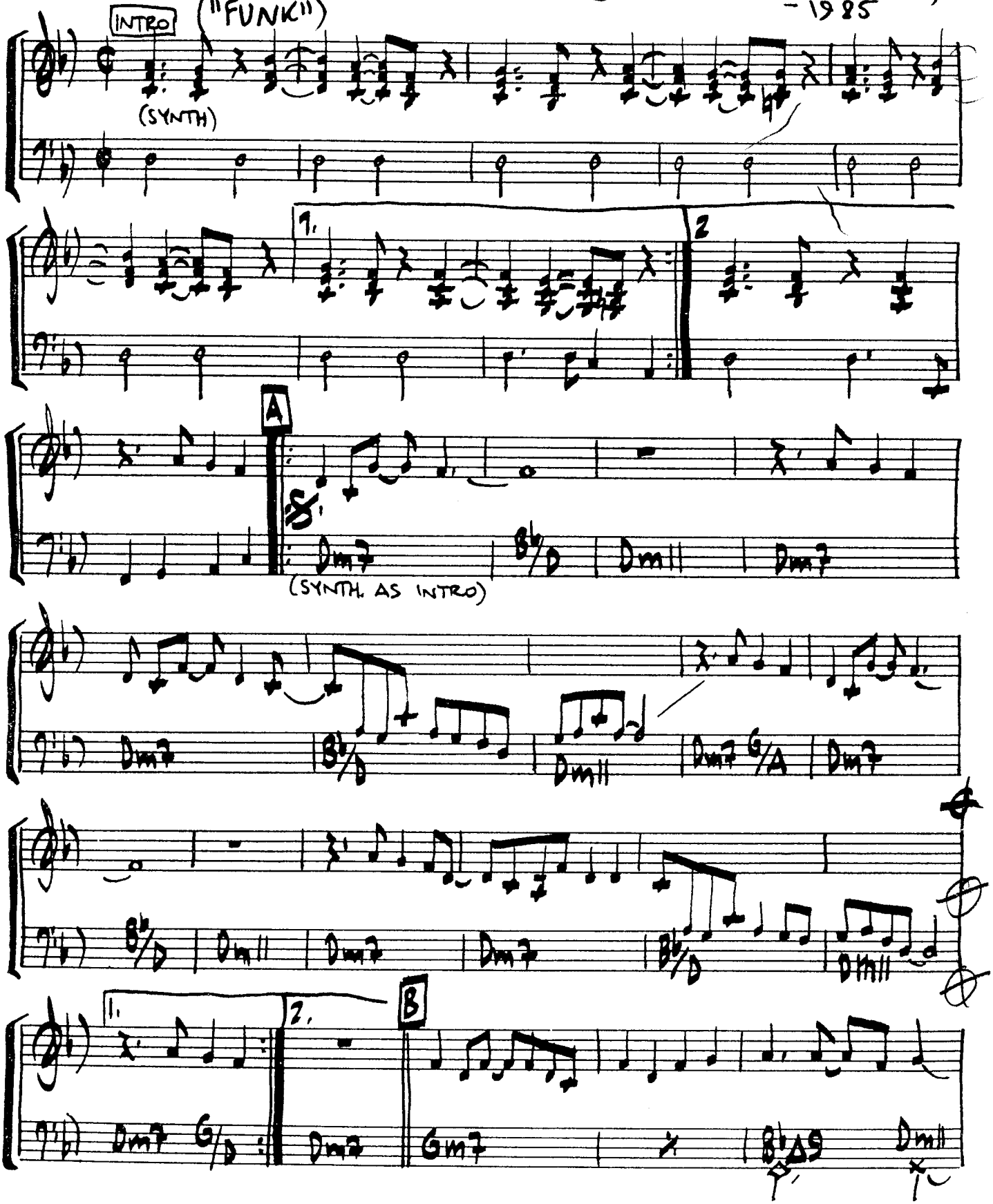
C Dm C G F G

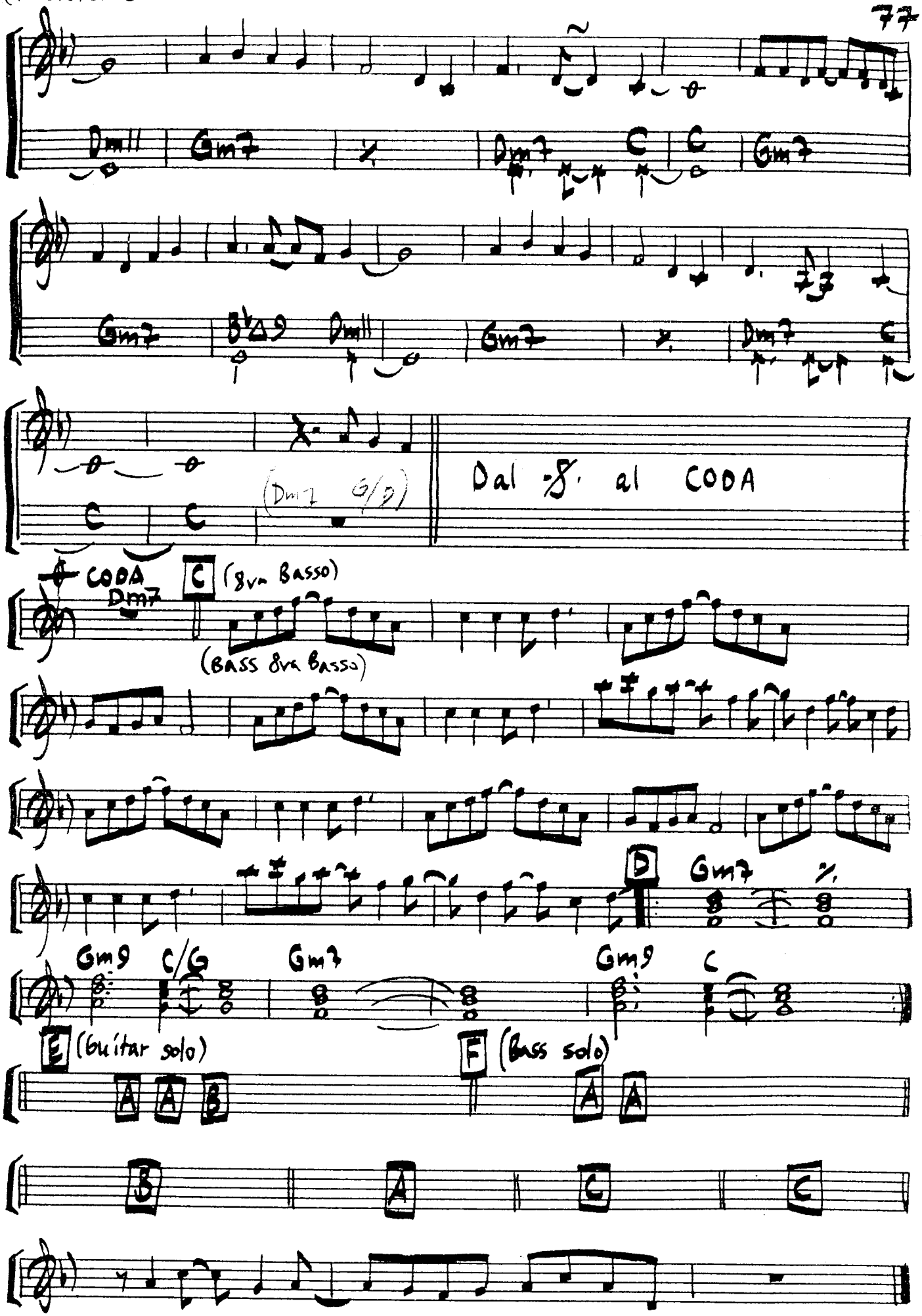

F G
Am11 D11 (D11) Em11 FΔ9 (FΔ9)
C9 H9 B♭9
(B♭9) F9 F♯9 G9 (G9) C9 H9 B♭9
F9 F♯9 G9 (G9) C9 H9 B♭9 F9 F♯9 G9
A13+11 G♭13+11 E♭11 F11 G11
1.
G11
2.
G11 E/G♯ Am7 F Em11 Am7 Dm7 D♭13+11

FRONTLINE

WRITTEN BY: HADLEY HOLKENSMITH & ABRAHAM LABORIEL

(FROM THE RECORD: "FRONTLINE" ~ MOMENTIA - 1985)

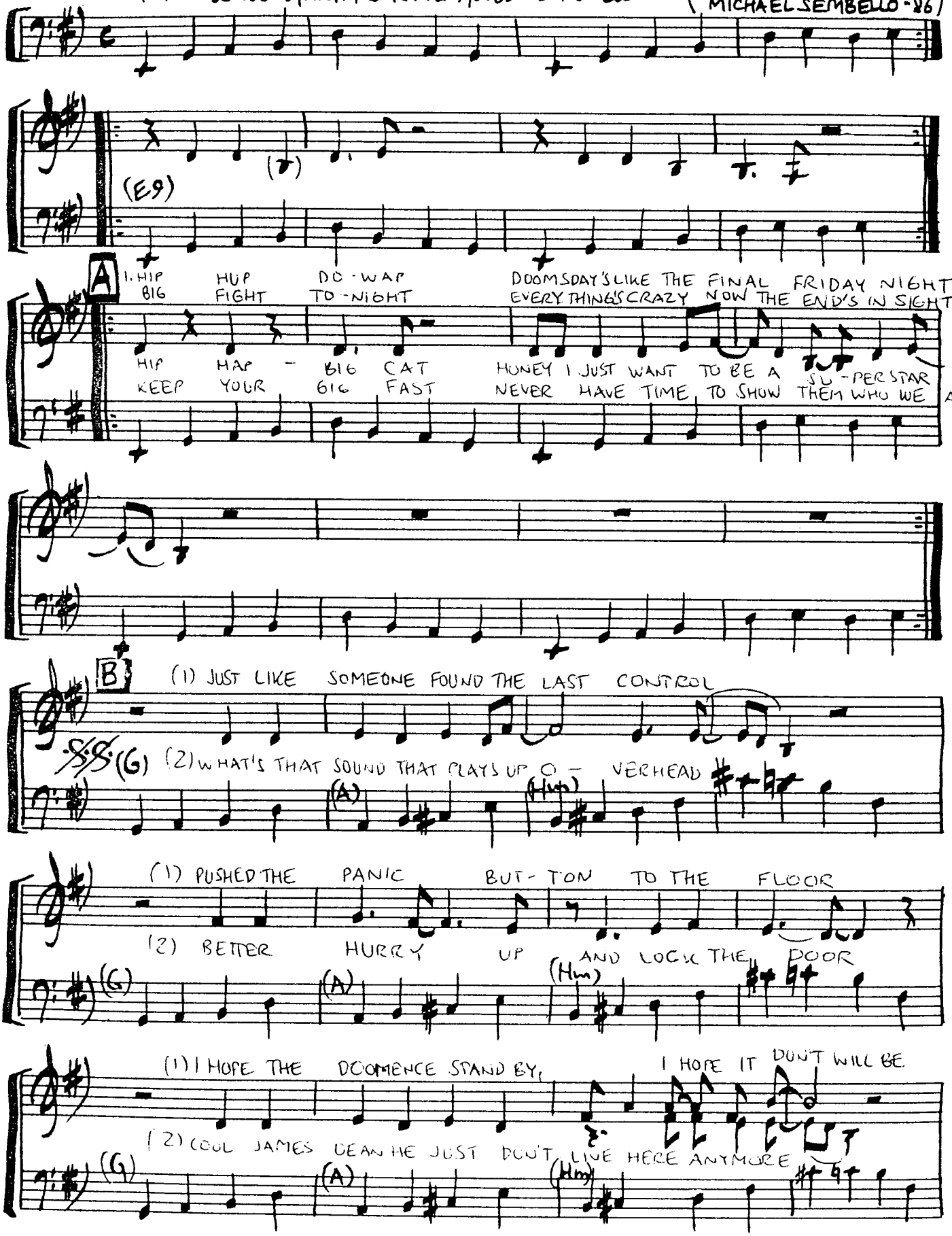



Dm11
Gm7
Dm7
C
Gm7
Gm7
B♭Δ9
Dm11
Gm7
Dm7
C
C
C
(Dm7 G/7)
Dal 𝄋 al CODA
CODA
Dm7
C
(8va Basso)
(BASS 8va Basso)
D
Gm7
Gm9
C/G
Gm7
Gm9
C
E
(Guitar solo)
F
(Bass solo)
A
A
B
A
A
B
A
C
C

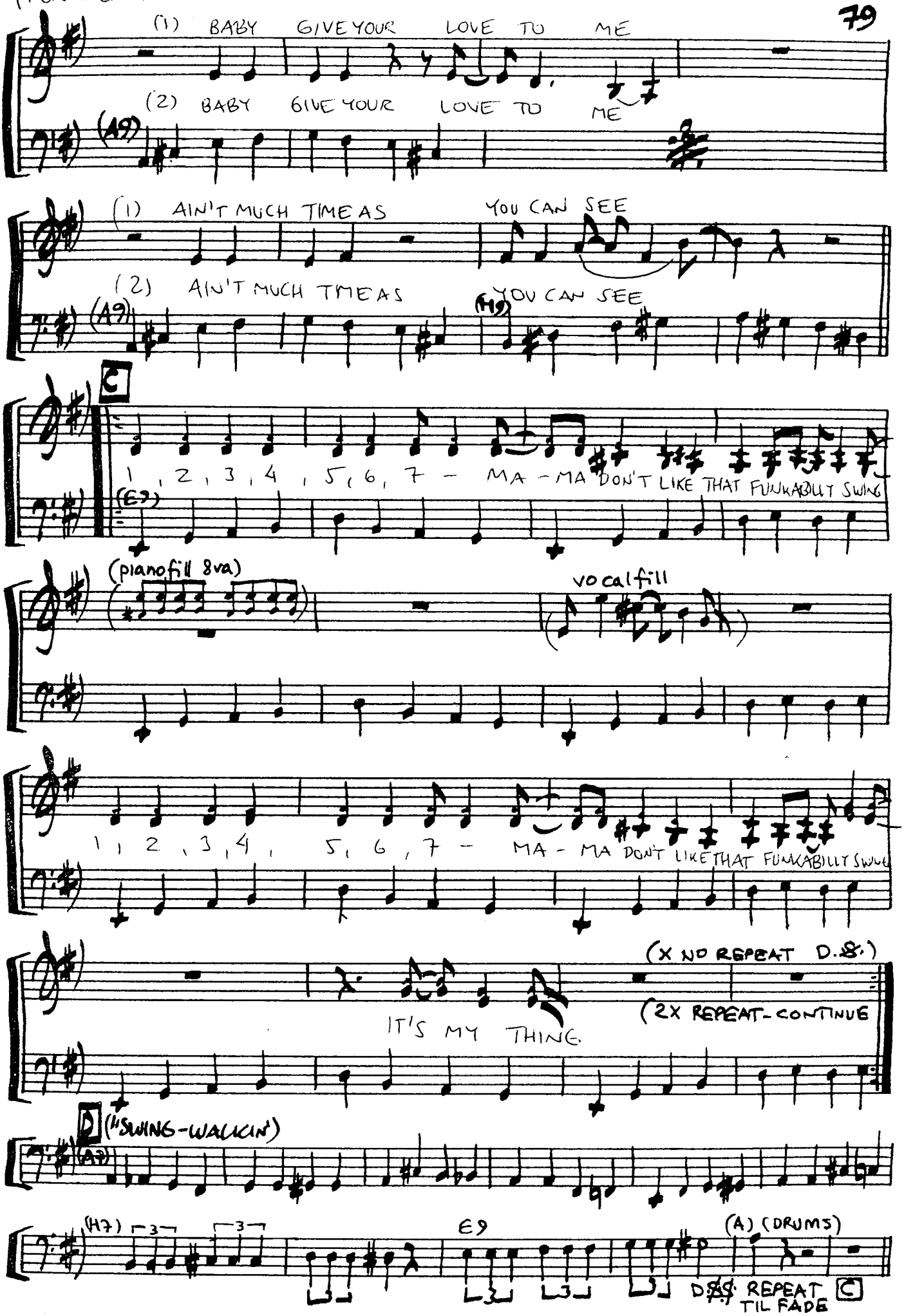
FUNKABILLY SWING

(FROM THE RECORD: "WITHOUT WALLS" ~ MICHAEL SEMBELLO - 86)

WRITTEN BY: MICHAEL SEMBELLO, RICHARD RUDOLPH, BOBBY CALDWELL

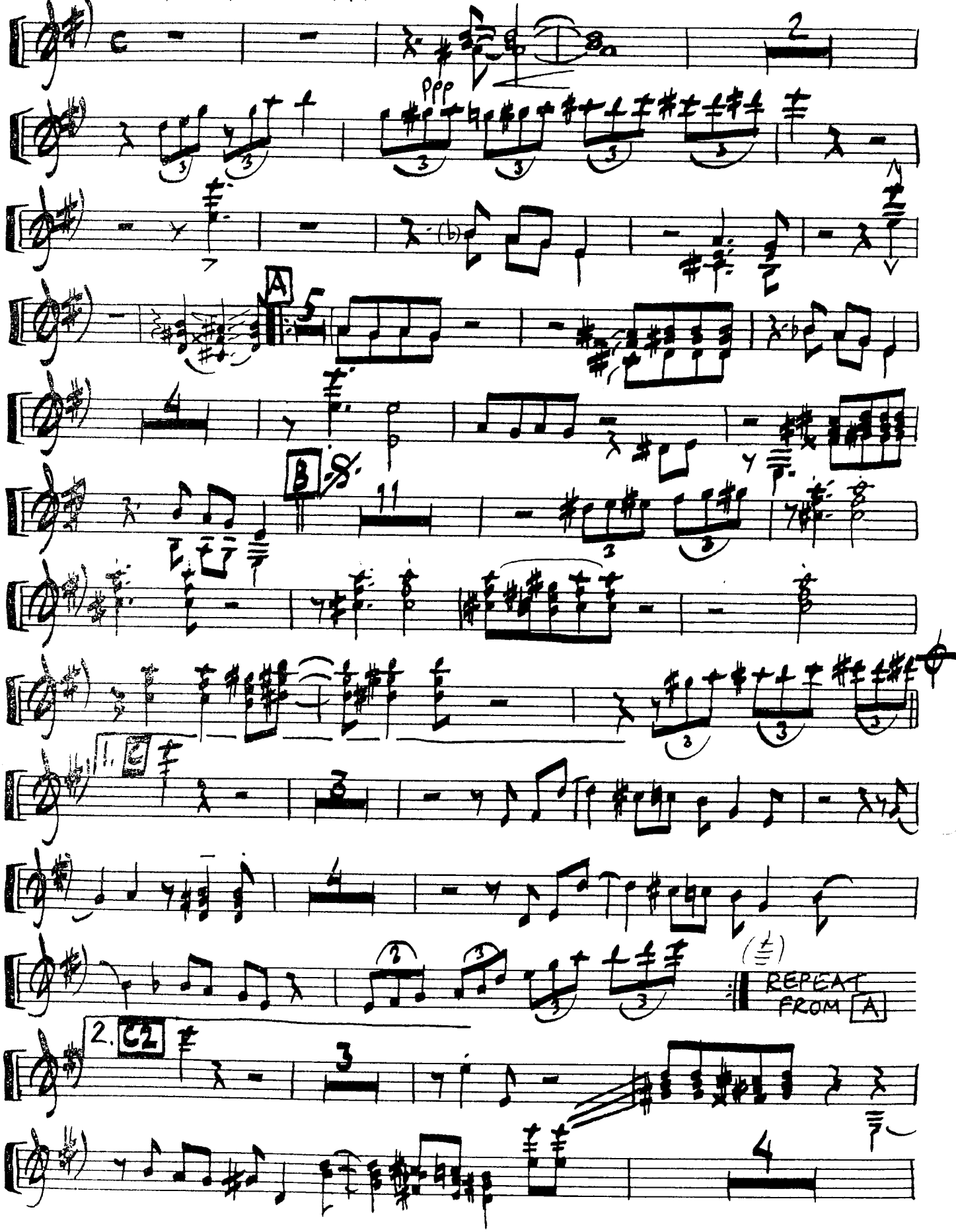


(FUNKABILLY SWING-2)

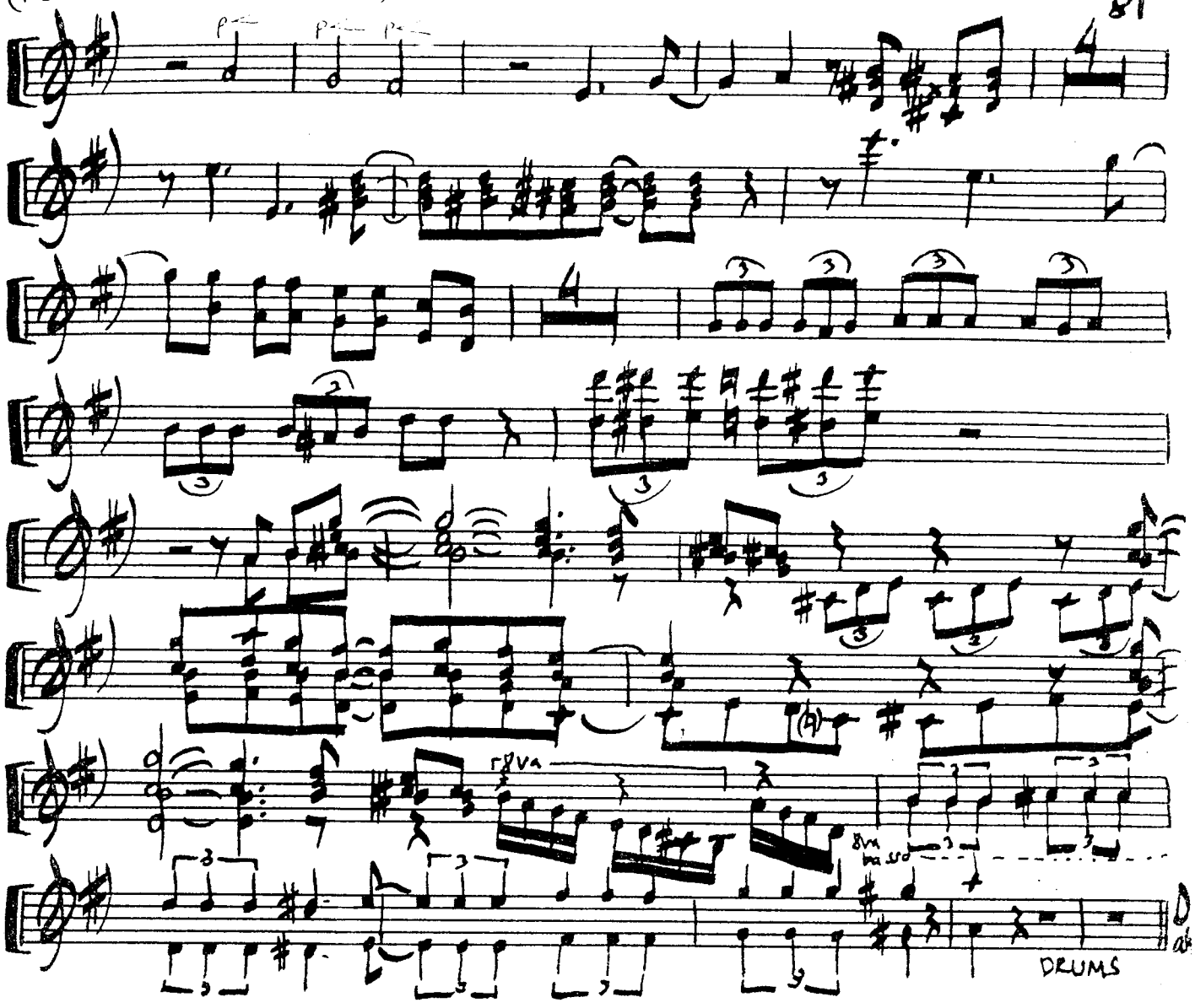


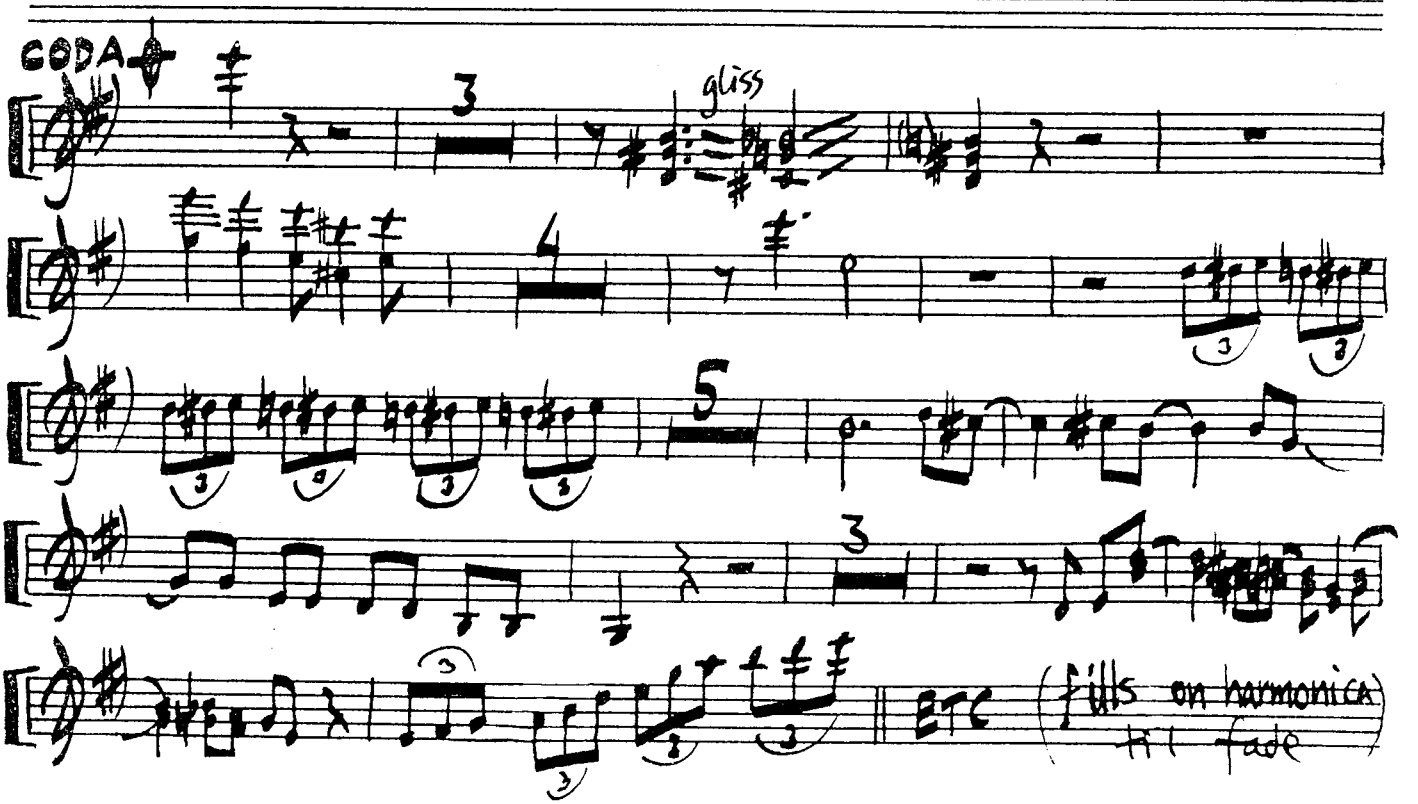
FUNKABILLY SWING (Horns)

HORN ARR: RANDY WALDMAN



(FUNKABILLY SWING -2)

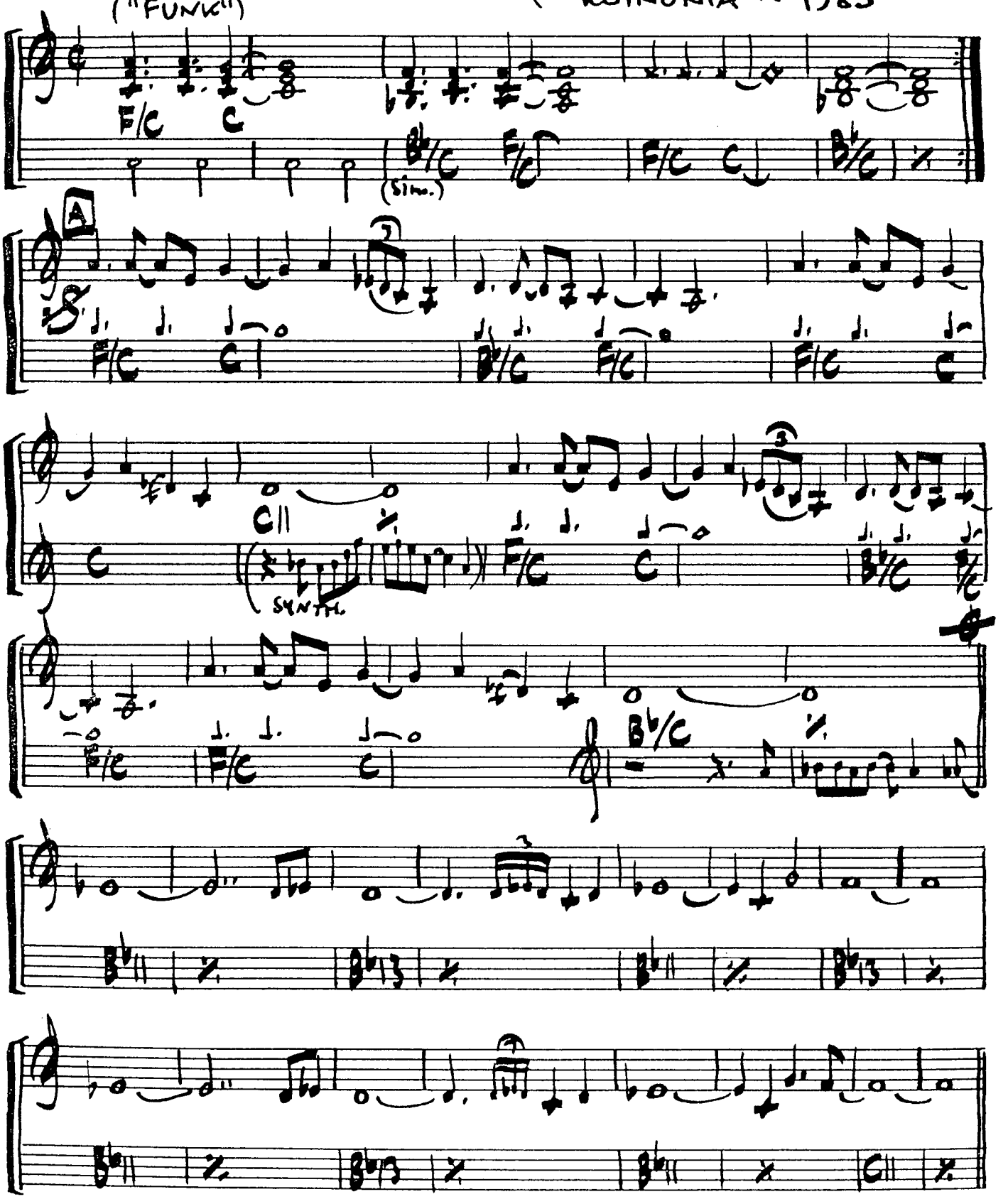


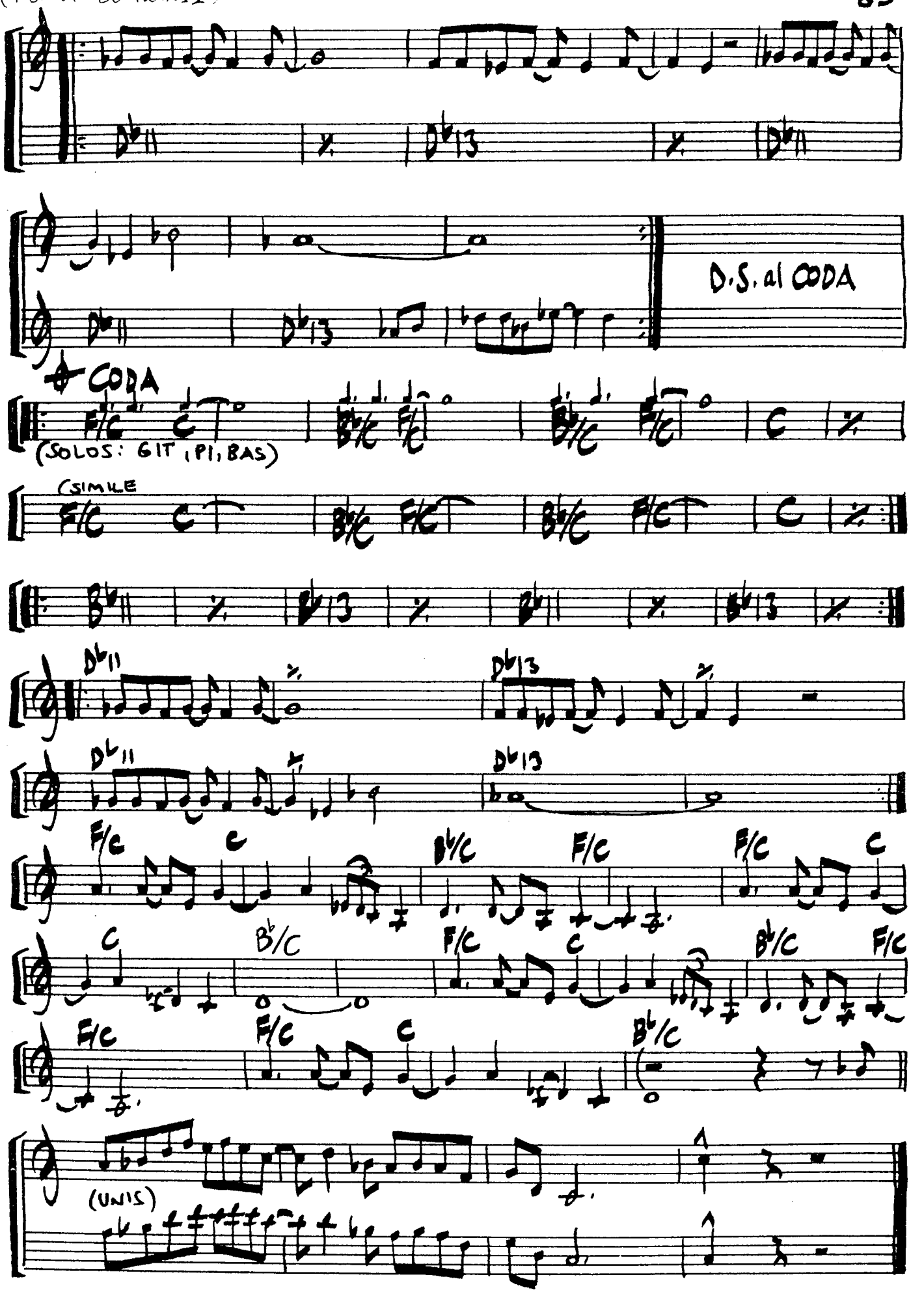


FUNKY BUMPKINS

WRITTEN BY:
HARLAN ROGERS
("FUNK")

(FROM THE RECORD:
"MORE THAN A FEELIN"
-KOINONIA ~ 1983)

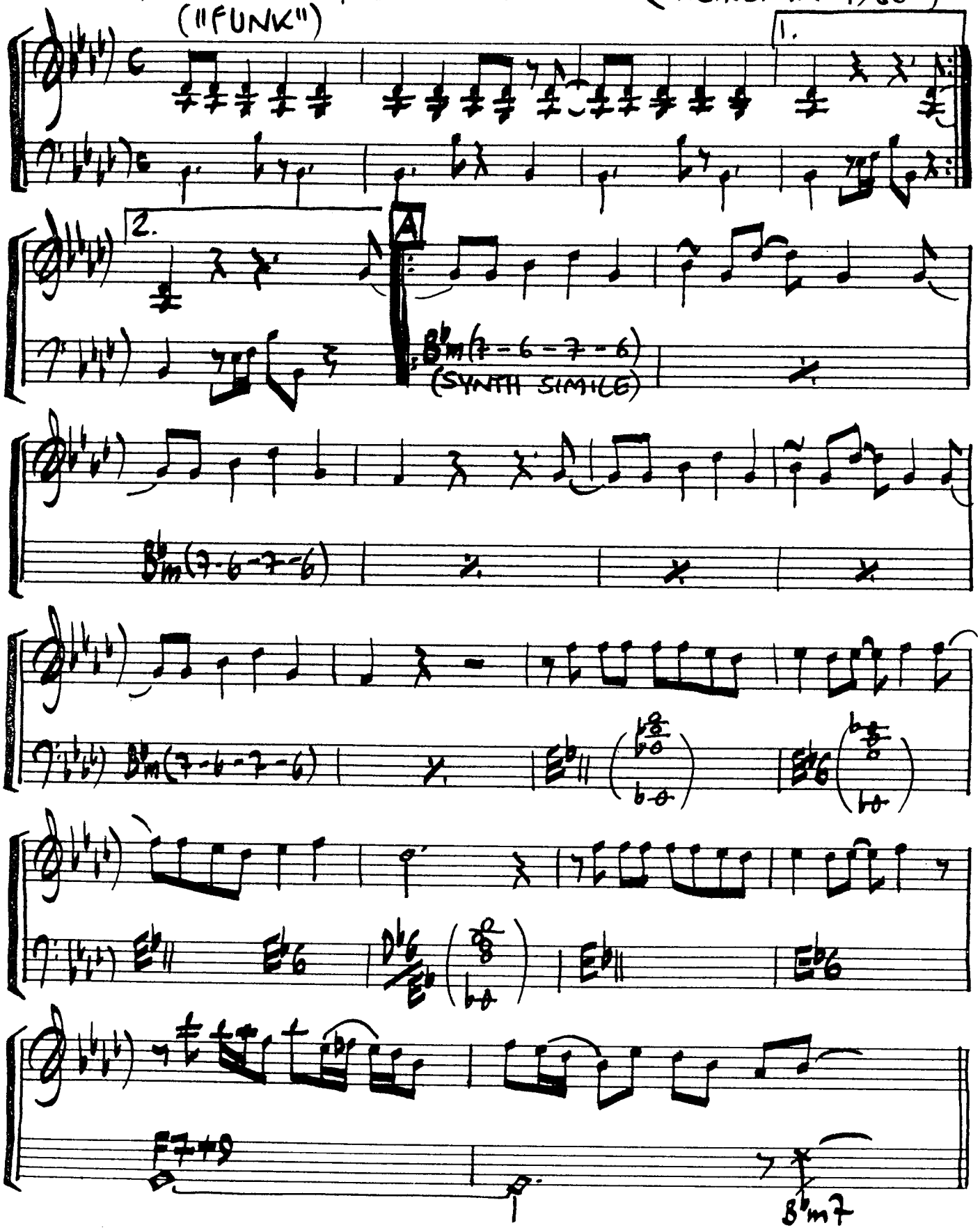



D.S. al CODA
CODA
(SOLOS: GIT, PI, BAS)
(SIMILE
(UNIS)

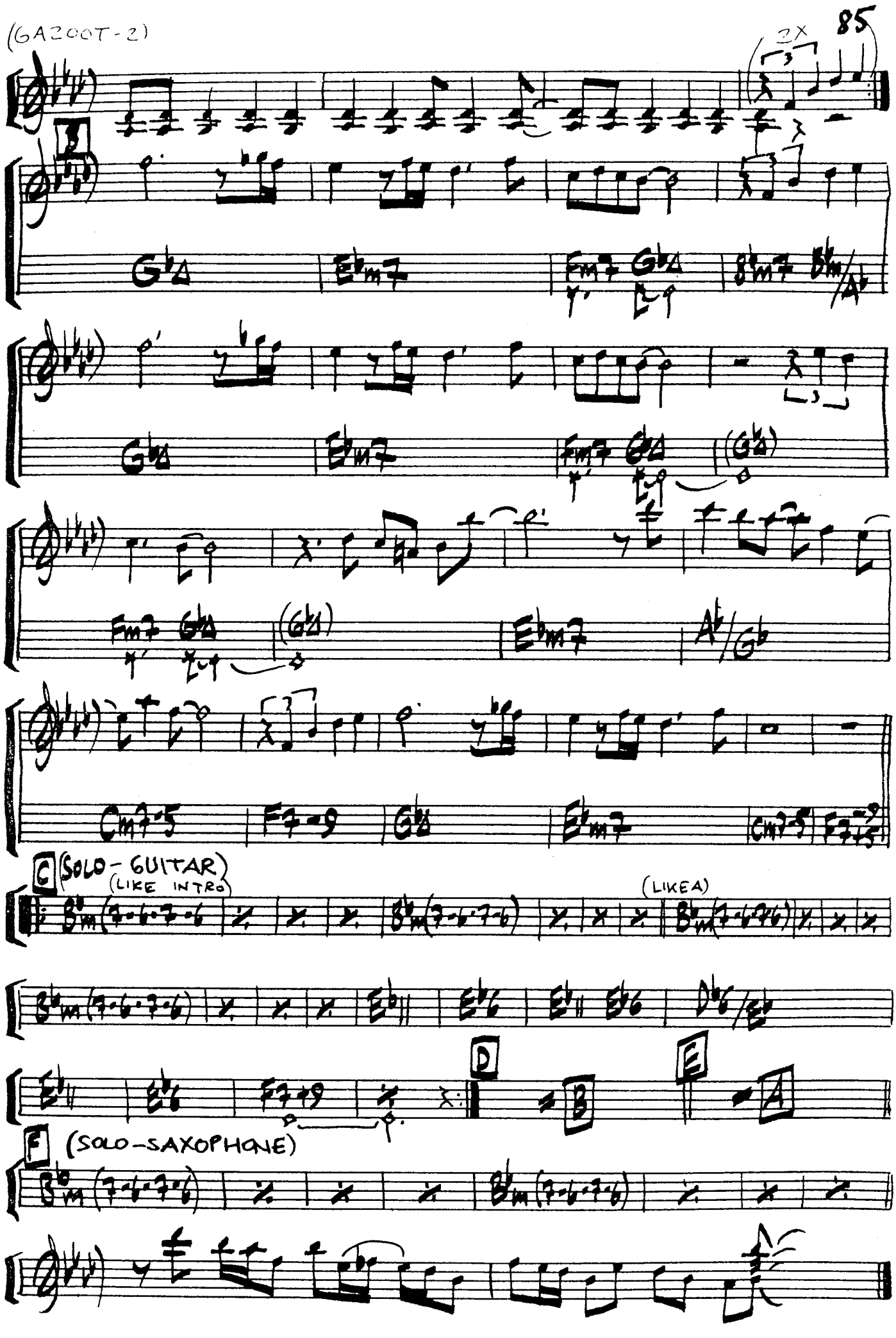
GAZOOT

WRITTEN BY: ALEX ACUNA, JUSTO ALMARIO, HADLEY HOCHENSMITH, ABRAHAM LABORIEL, BILL MAXWELL, HARLAN ROGERS

(FROM THE RECORD: "FRONTLINE" — KOINONIA - 1986)



(GAZOOT-2)

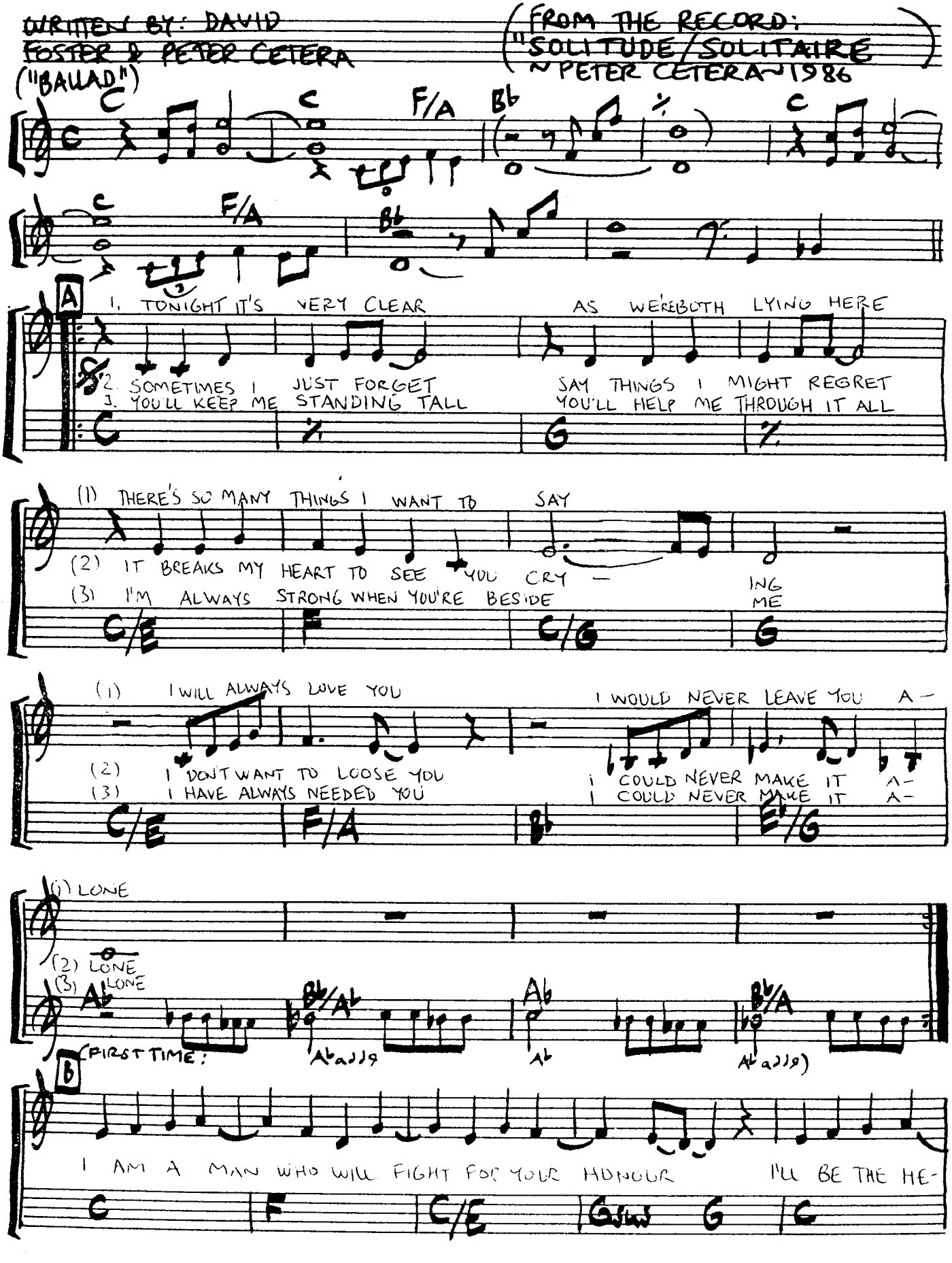

2X
B
G♭Δ
E♭m7
Fm7 G♭Δ
B♭m7 B♭m/A♭
Fm7 G♭Δ
Cm7-5
F7-9
C (SOLO - GUITAR) (LIKE INTRO)
(LIKE A)
D
E
F (SOLO - SAXOPHONE)

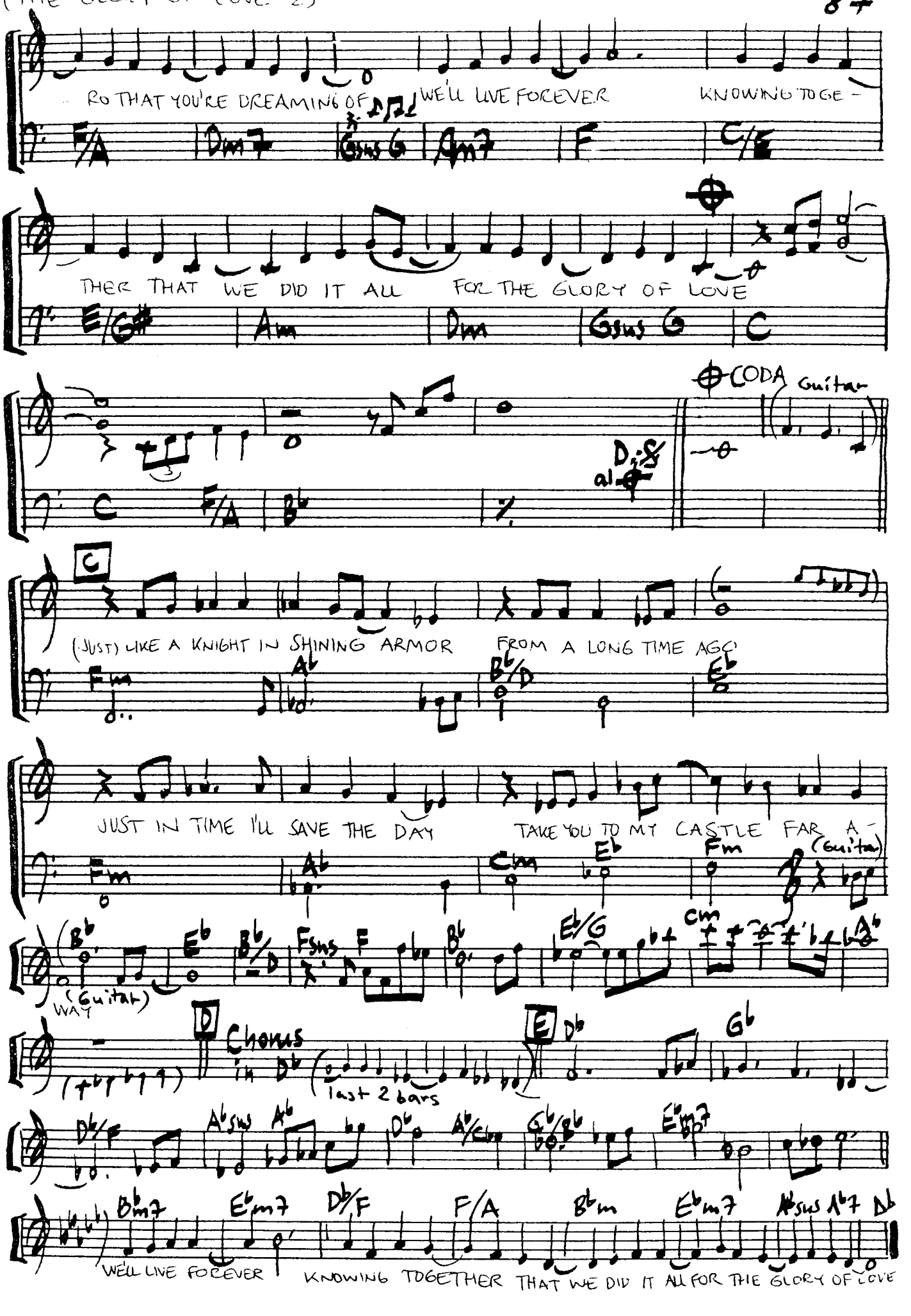
THE GREATEST LOVE

WRITTEN BY: DAVID FOSTER & PETER CETERA

("BALLAD")

(FROM THE RECORD: "SOLITUDE/SOLITAIRE" ~ PETER CETERA ~ 1986)

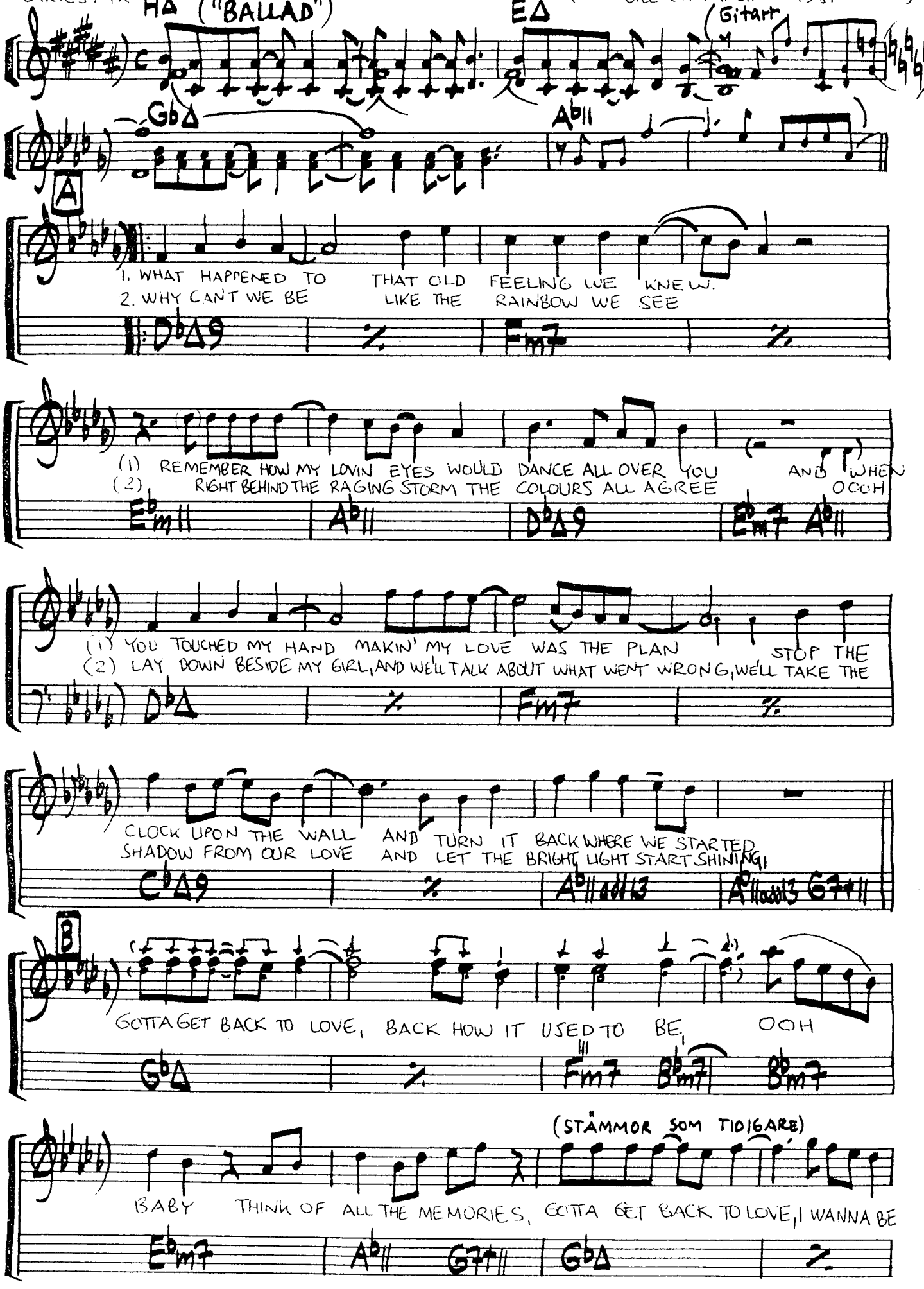


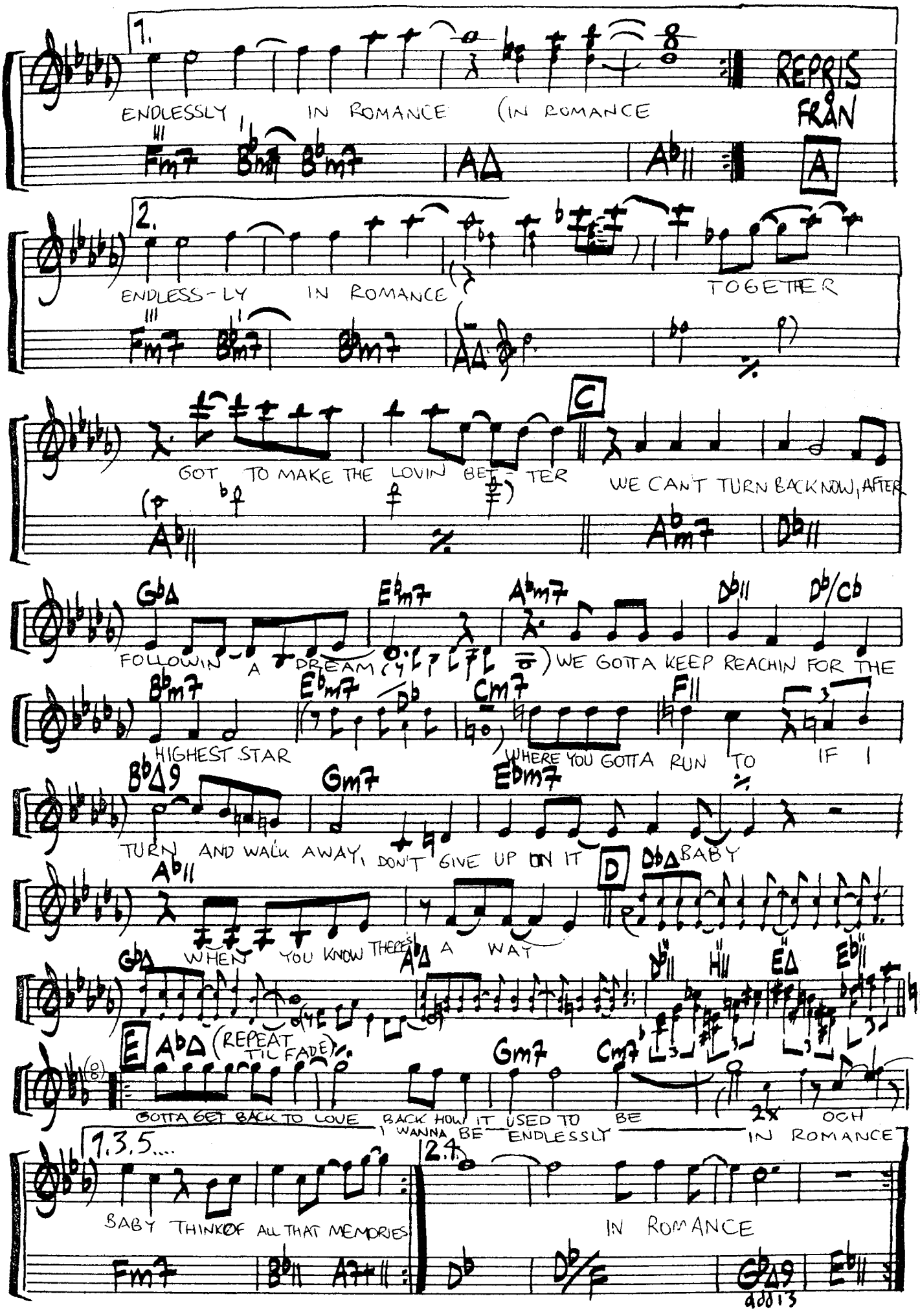

RO THAT YOU'RE DREAMING OF
WE'LL LIVE FOREVER
KNOWING TOGE -
THER THAT WE DID IT ALL
FOR THE GLORY OF LOVE
D.S. al
CODA
Guitar
C
(JUST) LIKE A KNIGHT IN SHINING ARMOR
FROM A LONG TIME AGO
JUST IN TIME I'LL SAVE THE DAY
TAKE YOU TO MY CASTLE FAR A -
(Guitar)
WAY
(Guitar)
D
Chorus
last 2 bars
E
WELL LIVE FOREVER
KNOWING TOGETHER THAT WE DID IT ALL FOR THE GLORY OF LOVE

88 # GOTTA GET BACK TO LOVE

MUSIC: TOM KELLY / KERRY HATCH
LYRICS: TK

(FROM THE RECORD "RUNAWAY" W BILL CHAMPLIN - 1981)

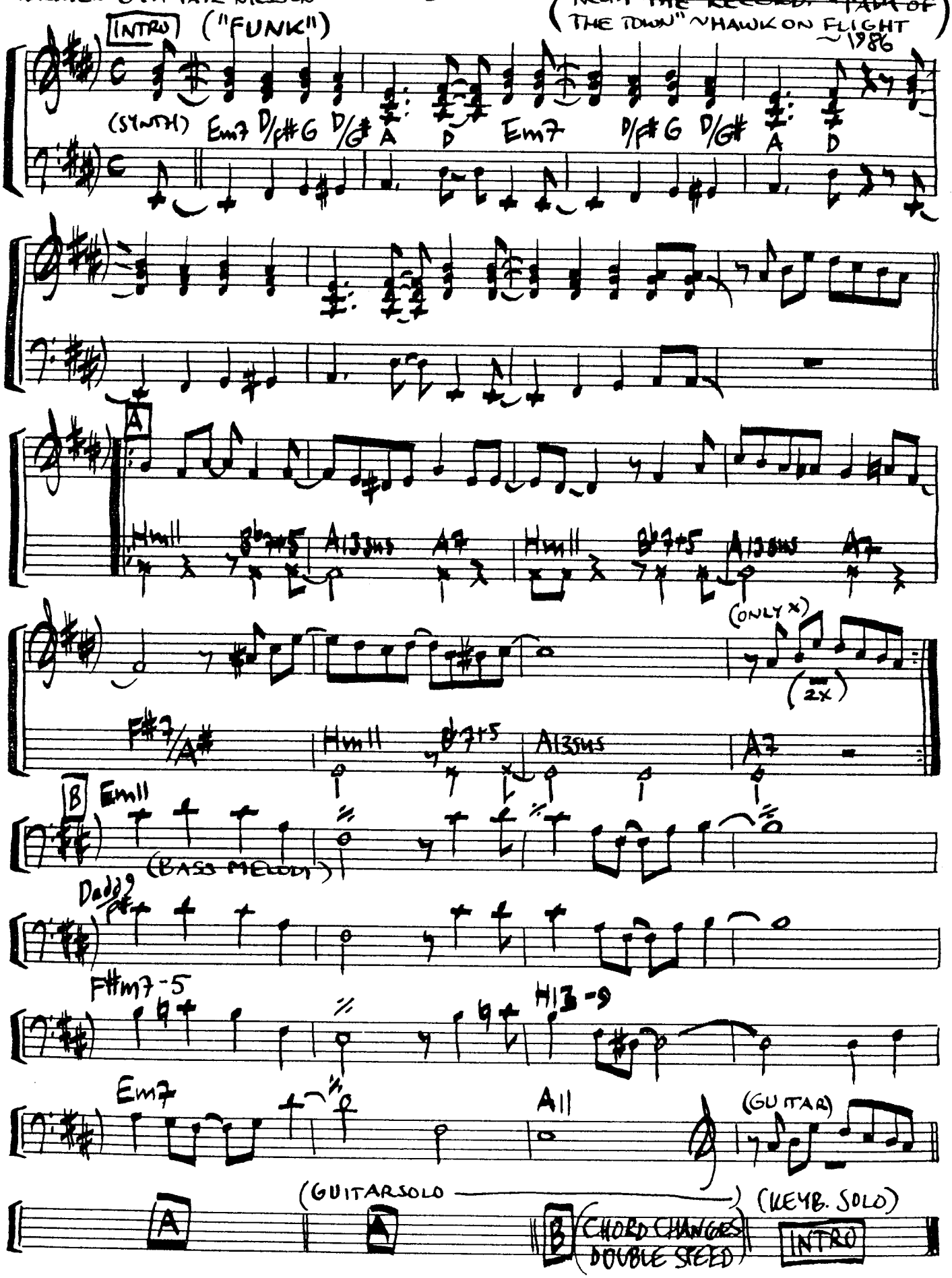



1.
ENDLESSLY IN ROMANCE (IN ROMANCE
REPRIS
FRÅN
A
2.
ENDLESS-LY IN ROMANCE
TOGETHER
C
GOT TO MAKE THE LOVIN BE-TER
WE CAN'T TURN BACK NOW, AFTER
FOLLOWIN A DREAM
WE GOTTA KEEP REACHIN FOR THE
HIGHEST STAR
WHERE YOU GOTTA RUN TO
IF I
TURN AND WALK AWAY, DON'T GIVE UP ON IT
D
BABY
WHEN YOU KNOW THERE'S A WAY
E
(REPEAT TIL FADE)
GOTTA GET BACK TO LOVE
BACK HOW IT USED TO BE
I WANNA BE ENDLESSLY
2x
OOH
IN ROMANCE
1,3,5....
BABY THINK OF ALL THAT MEMORIES
2,4
IN ROMANCE
add13

GOSPEL

WRITTEN BY: MATZ NILSSON

(FROM THE RECORD: "PART OF THE TOWN" ~HAWKON FLIGHT ~1986)

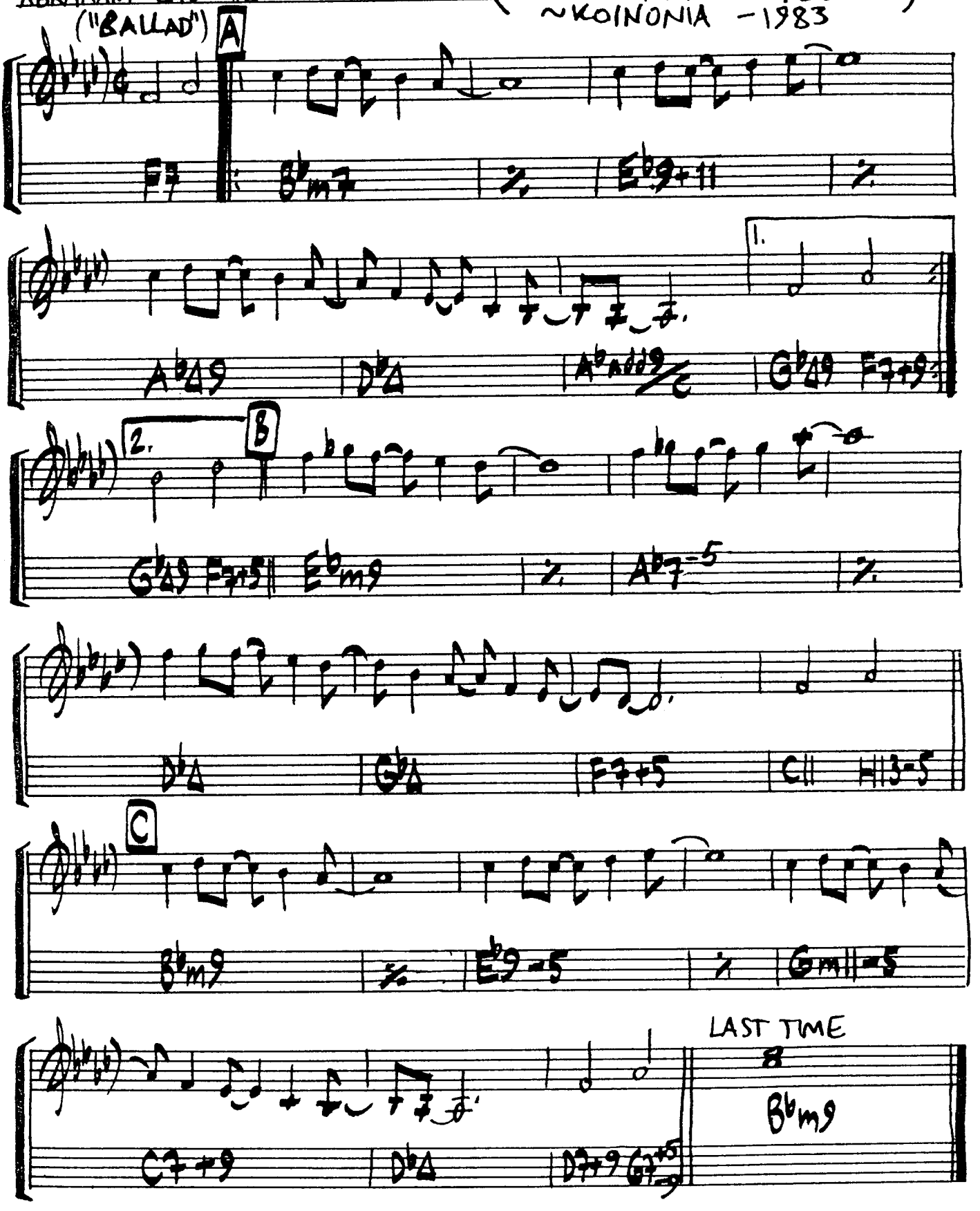


GRACEFUL

WRITTEN BY:
ABRAHAM LABORIEL

("BALLAD")

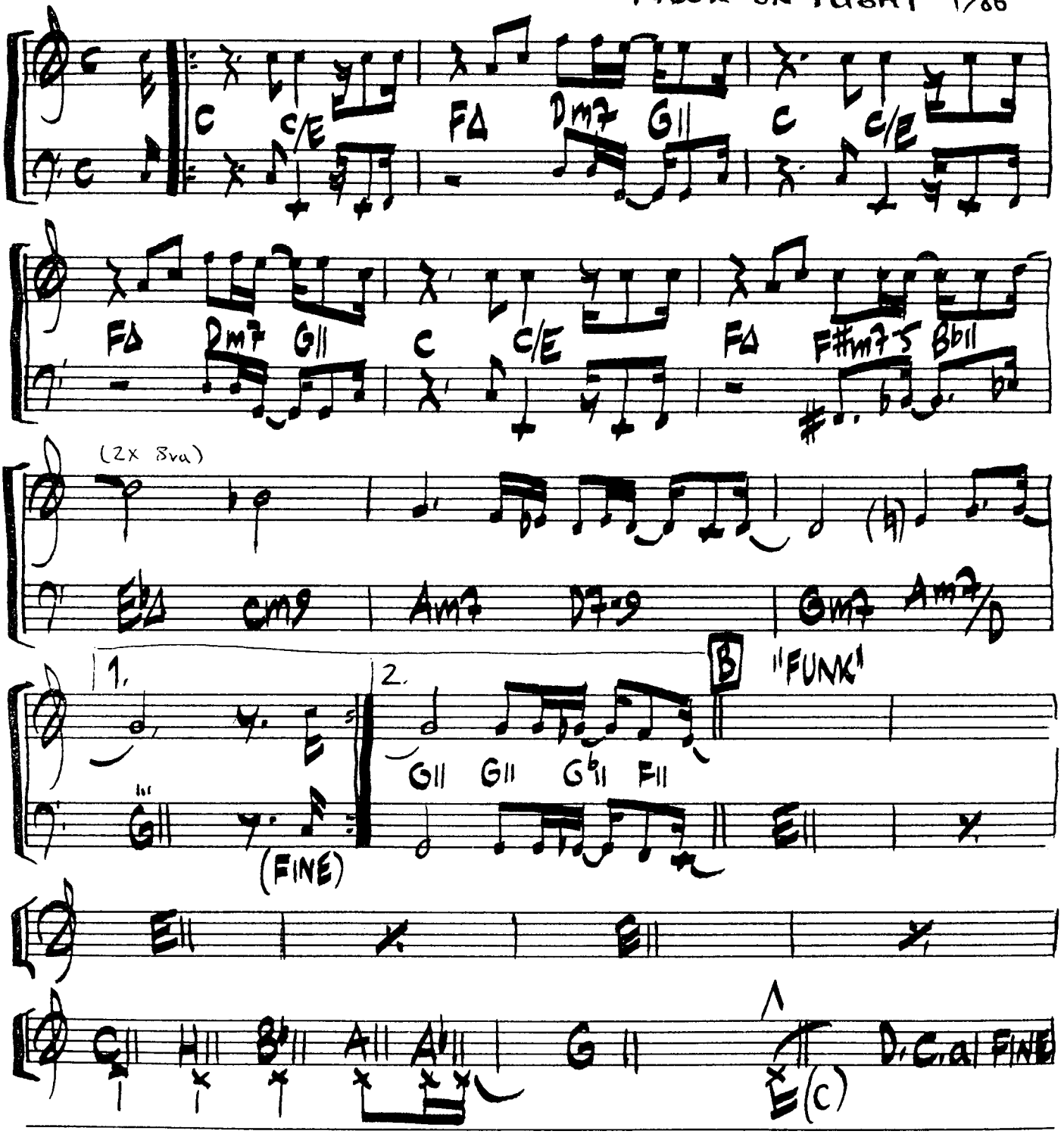
(FROM THE RECORD:
"MORE THAN A FEELIN'
~KOINONIA -1983)



HAPPY FACE

WRITTEN BY:
LARS JANSSON

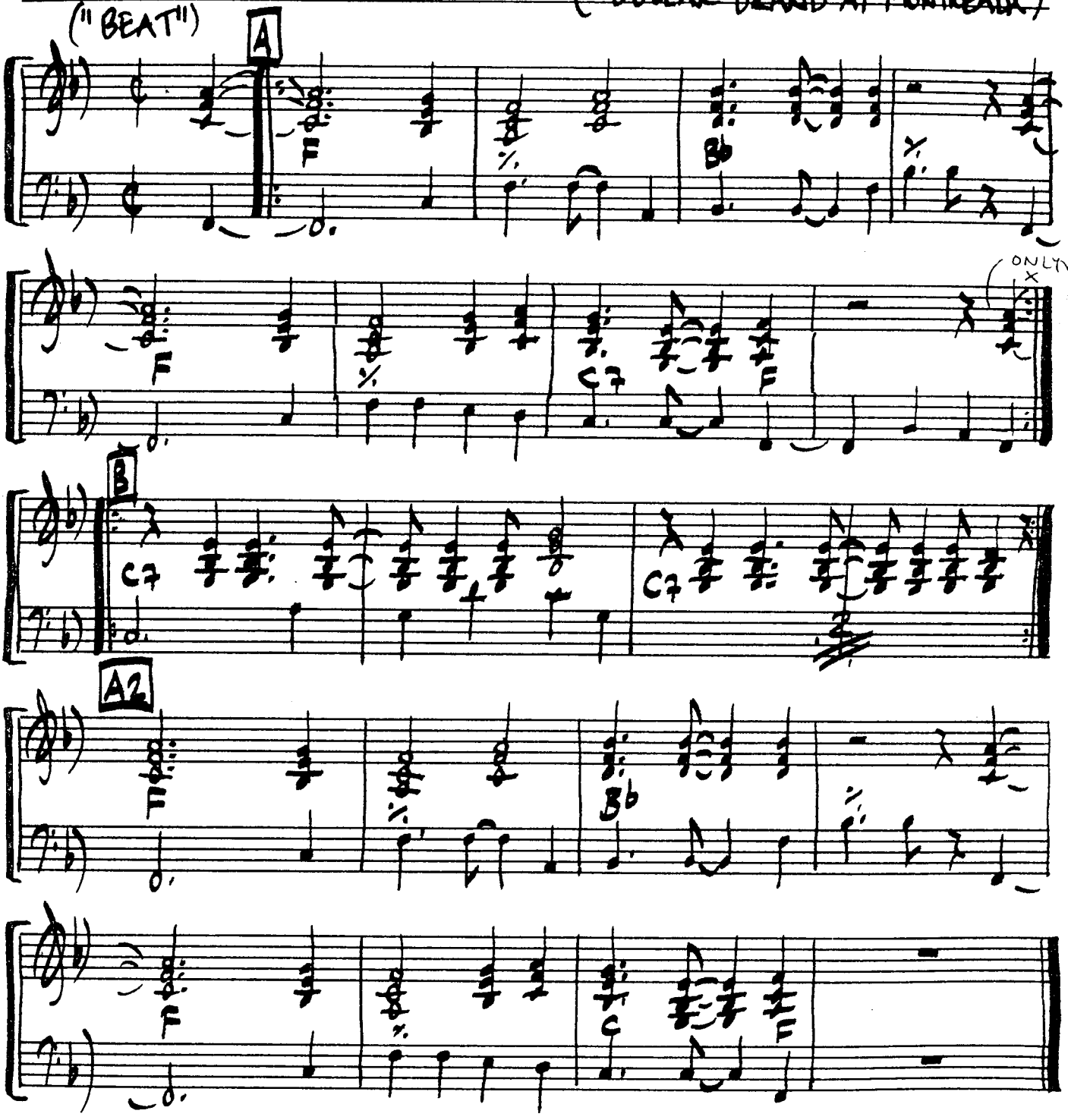
(FROM THE RECORD:
"TALK OF THE TOWN"
HAWK ON FLIGHT - 1986)



HOMECOMING SONG

WRITTEN BY:
DOLLAR BRAND
("BEAT")

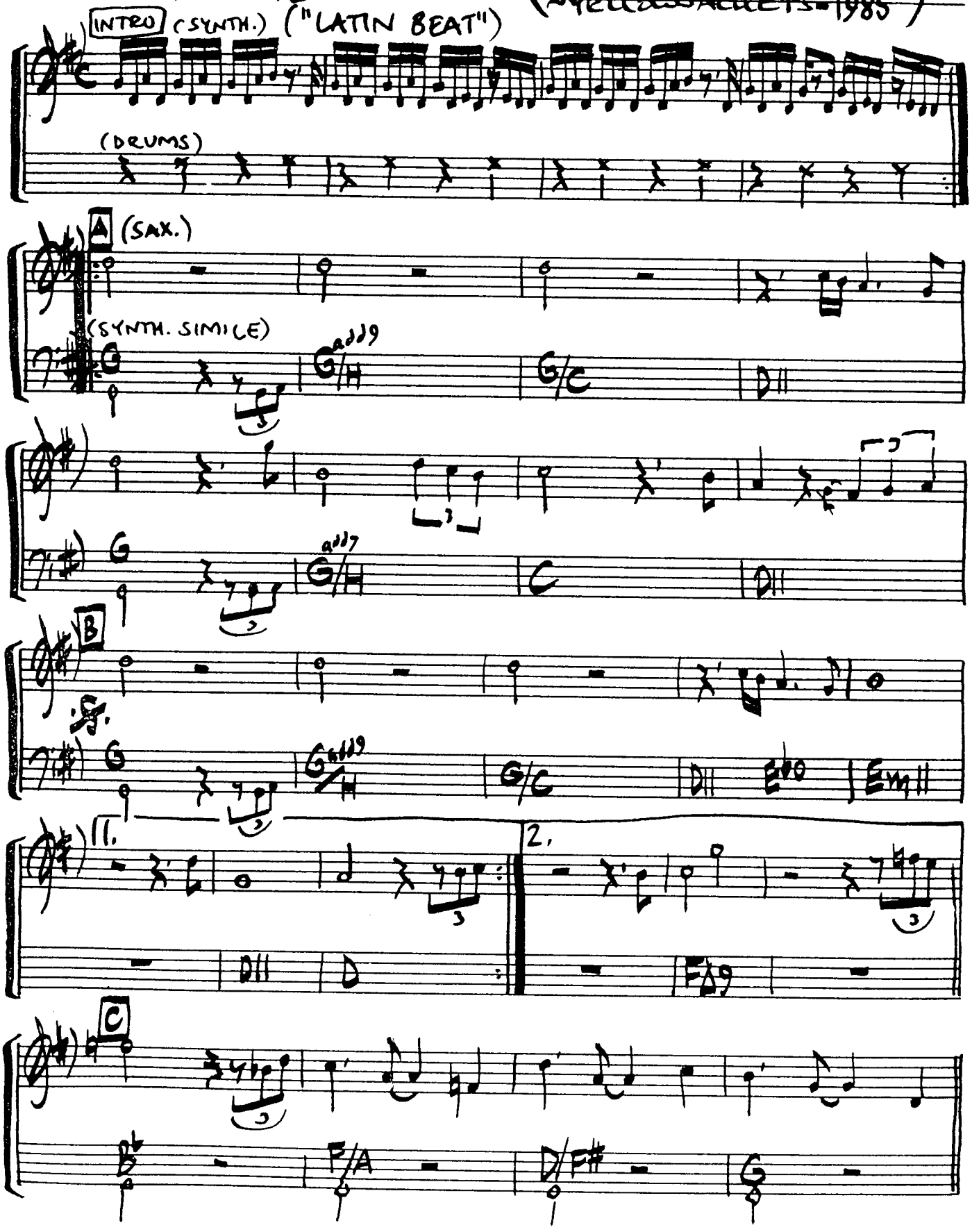
(FROM THE RECORD: "1980
"DOLLAR BRAND AT MONTREAUX")

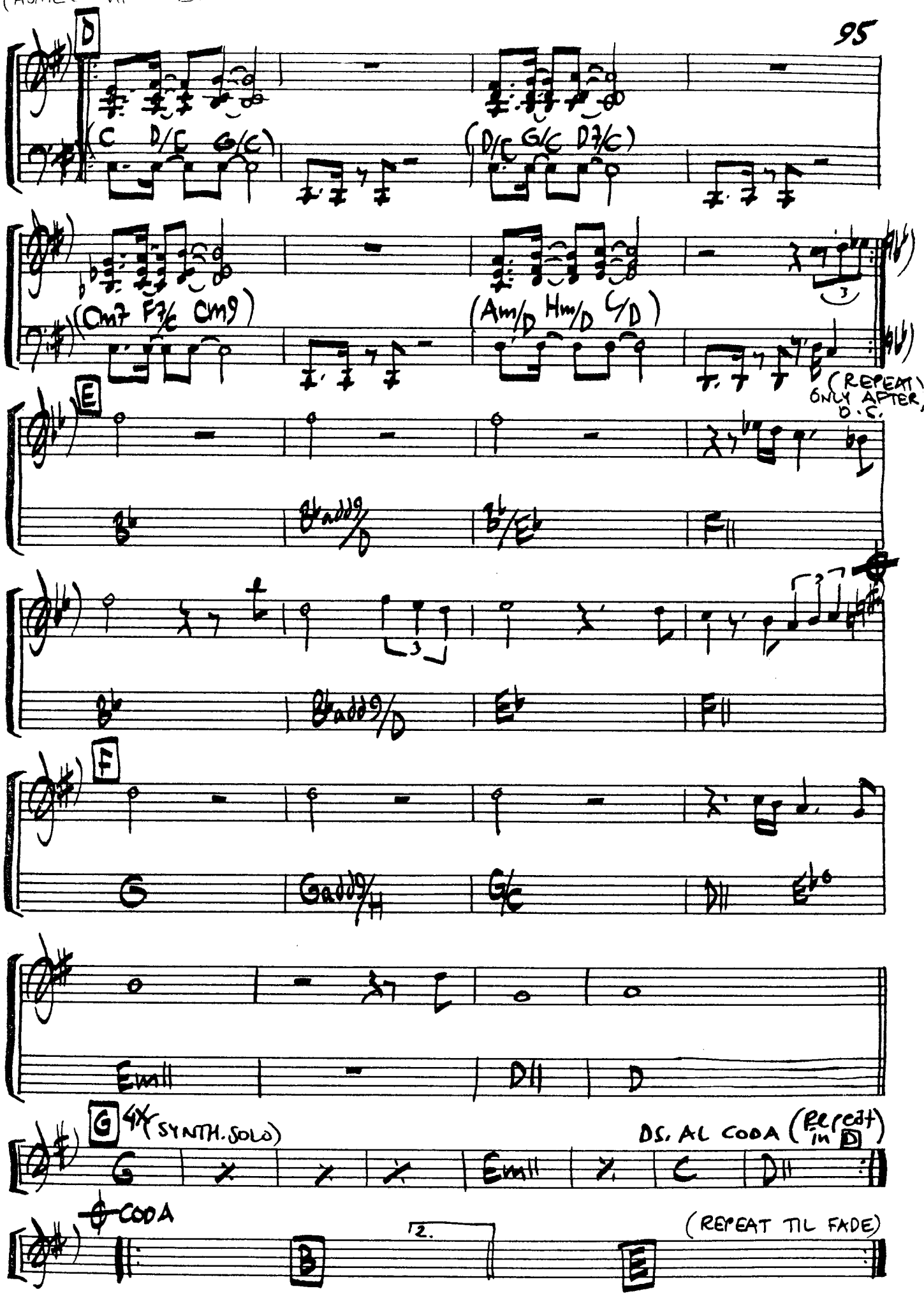


HOMECOMING

WRITTEN BY:
RUSSELL FERRANTE

(FROM THE RECORD:
"SAMURAI SAMBA" ~
~YELLOWJACKETS~ 1985)




D
(C D/C G/C)
(D/C G/C D7/C)
(Cm7 F7/C Cm9)
(Am/D Hm/D G/D)
(REPEAT ONLY AFTER D.C.)
E
Gadd9/D
F
Gadd9/F
G/C
Em11
D11
D
G 4X (SYNTH. SOLO)
Em11
C
D11
D.S. AL CODA (Repeat in D)
CODA
2.
(REPEAT TIL FADE)

HOLD ME 'TIL THE MORNIN' COMES

MUSIC: DAVID FOSTER
LYRICS: PAUL ANKA

(HÄMTAD FRÅN LP'N "WALK A FINE LINE" ~ PAUL ANKA ~ 1983)

("BALLAD")

C | Abm | Abm7/Gb | Db/F | Gb | Gbadd9/Bb | Cbadd9 | Abm | Abm7/Gb | Db/F |

A

1. TWO BROKEN HEARTS LOOK AT US NOW — NEITHER ONE KNOWS WHAT TO SAY WE'RE REACHIN BACK FOR YESTERDAY
2. WHERE SHALL WE START A LOOK AT US NOW — TENDER WORD THAT WE CAN SHARE WANTING MORE THAN WORDS CAN SAY

Gb | % | Gb | Gb/F | Gb/Eb | Gb/Db |

(1) BOTH FALLING FROM LOVE — BUT NOT QUITE ALL THE WAY
(2) AND IF WE BE-LIEVE WANTING TO KNOW — IF OTHER WANTS TO STAY
BOTH FALLING IN LOVE — IN TIME WE WILL GET THERE
BUT THIS TIME ALL THE WAY

Abm7 | Ebm7 | Abm7 | Db11 |

B (2X DIRECT TILL B2)

(1) AF-TER ALL I'M THE ONE WHO SAID WE'RE THROUGH. (NOW) I CAN'T LIVE WITHOUT YOU ANY-MORE

(2)

Abm | Abm7/Gb | Db/F | Gb | Gbadd9/Bb | Cb | Abm7 |

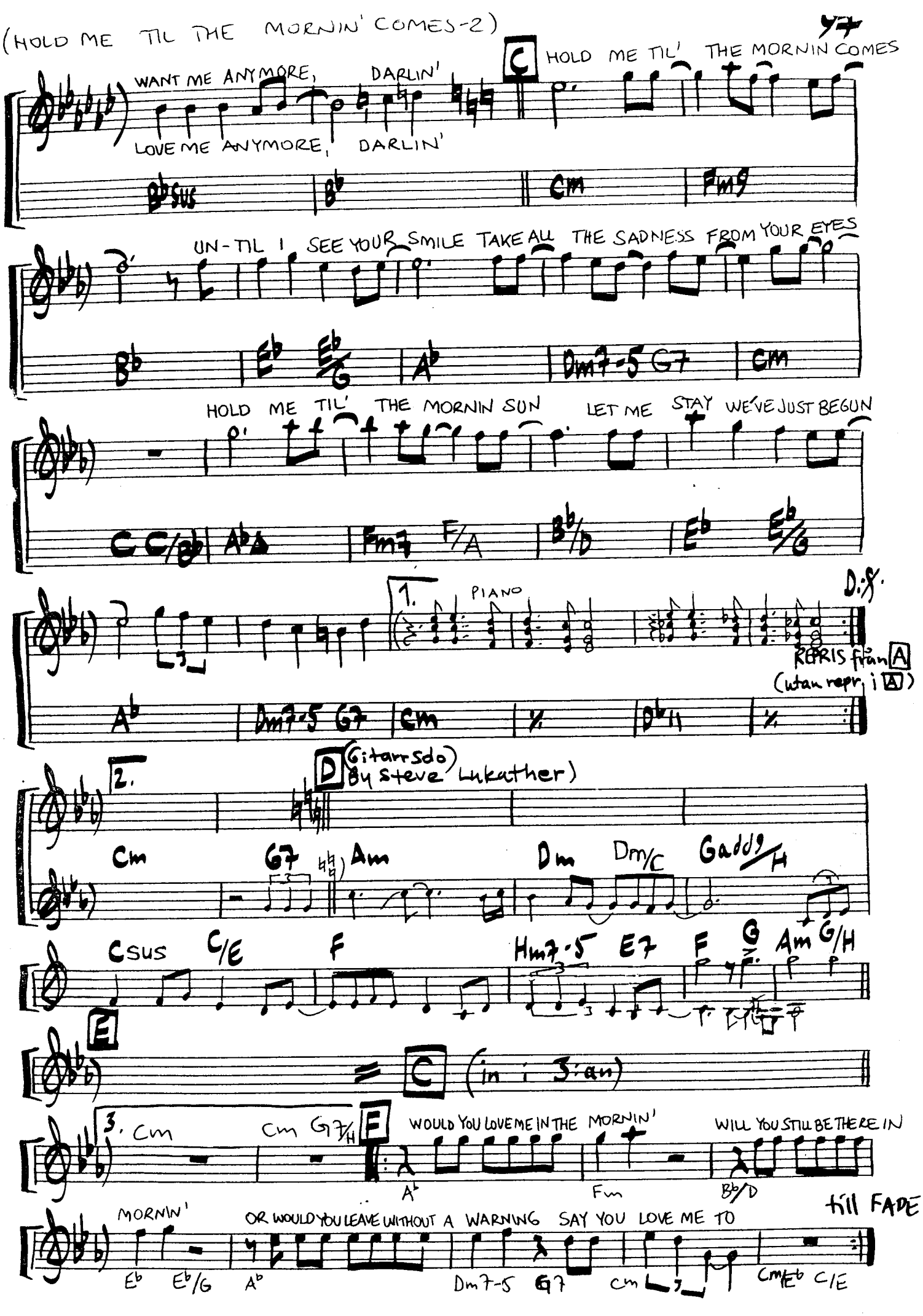
B2

OUT THERE LOST THERE'S A DREAM THAT CAN'T COME TRUE. IS IT WORTH THE REACHIN FOR
OUT THERE LOST ARE THE WORDS "I STILL LOVE YOU". ARE THEY WORTH THE REACHIN FOR DON'T YOU DO YOU

Db11 | Gb | Gbsus | Gb/Eb | Abm | Abm7/Gb | Db/F |

Gb | Gbadd9/Bb | Cb | Abm7 | % |

(HOLD ME TIL THE MORNIN' COMES-2)

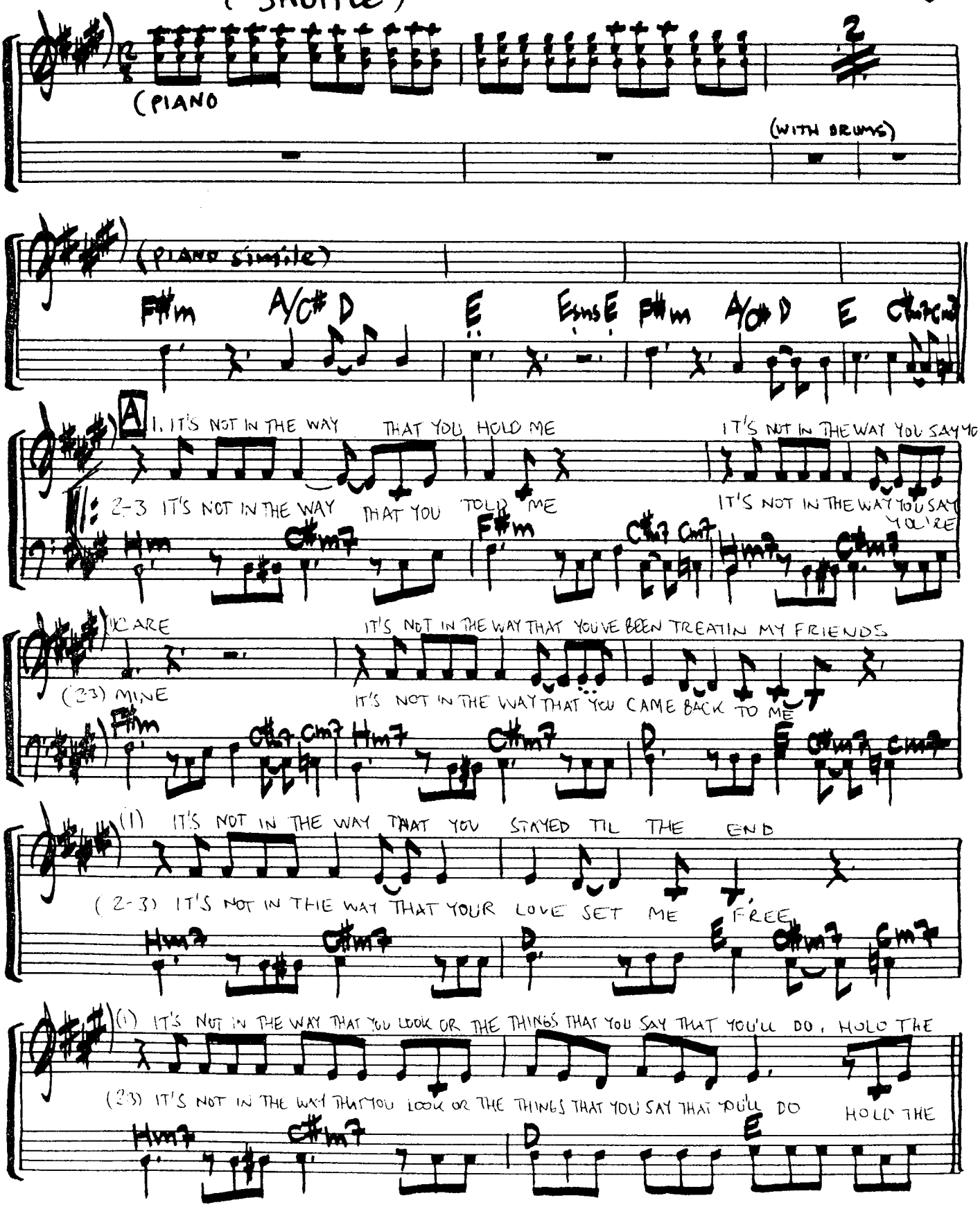


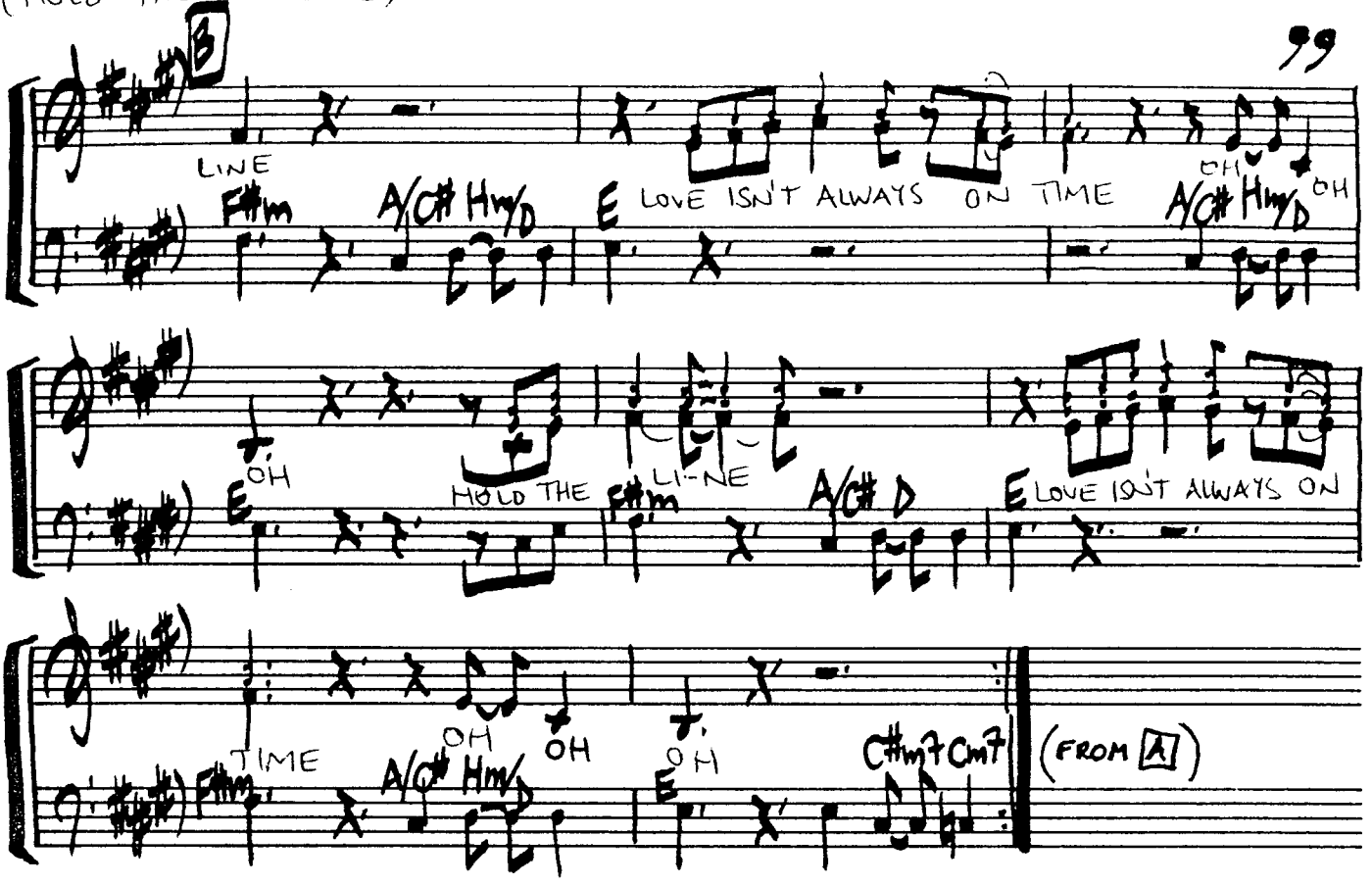
HOLD THE LINE

WRITTEN BY:
DAVID PAICH

("SHUFFLE")

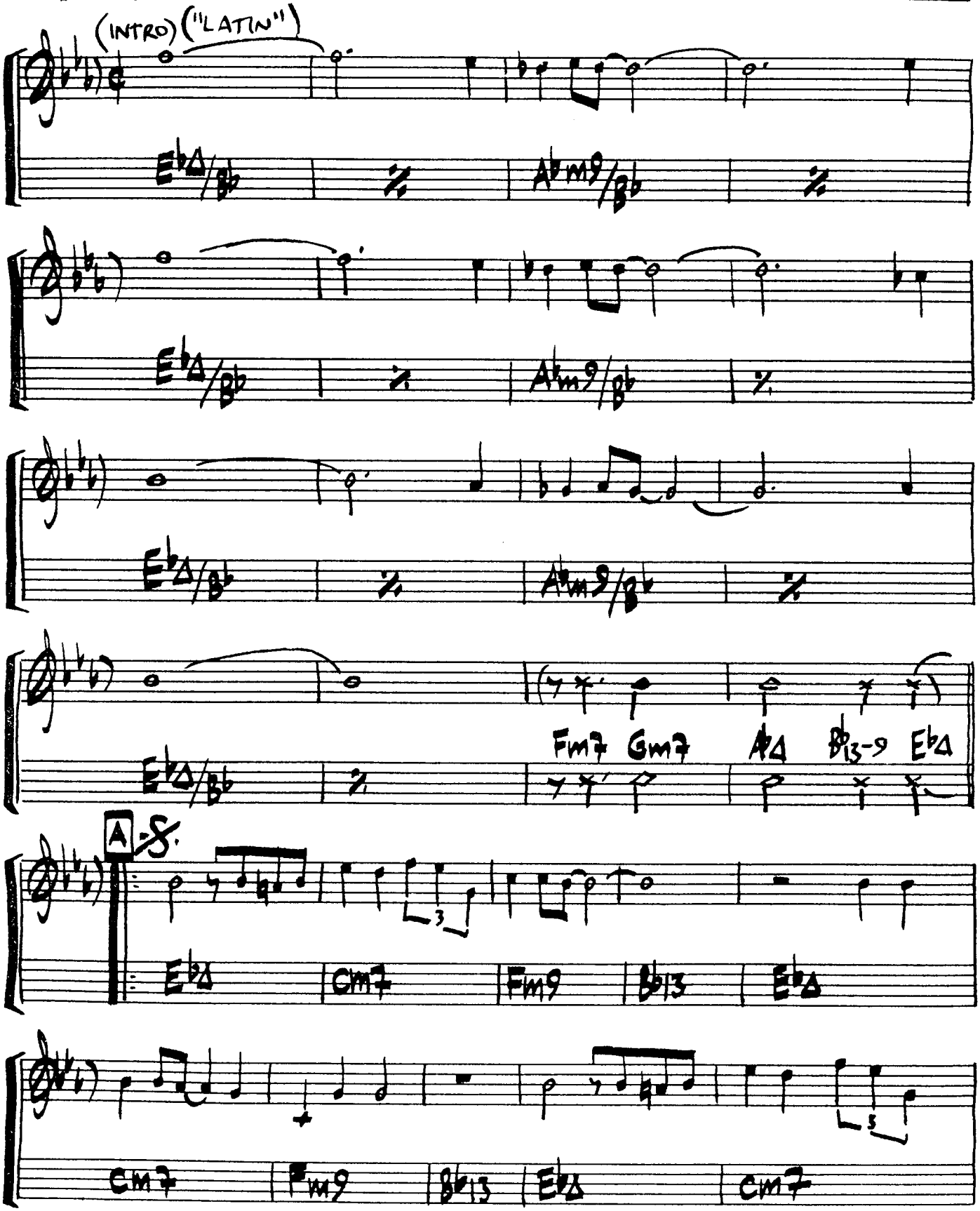
(FROM THE RECORD:
"TOTO" ~1978)

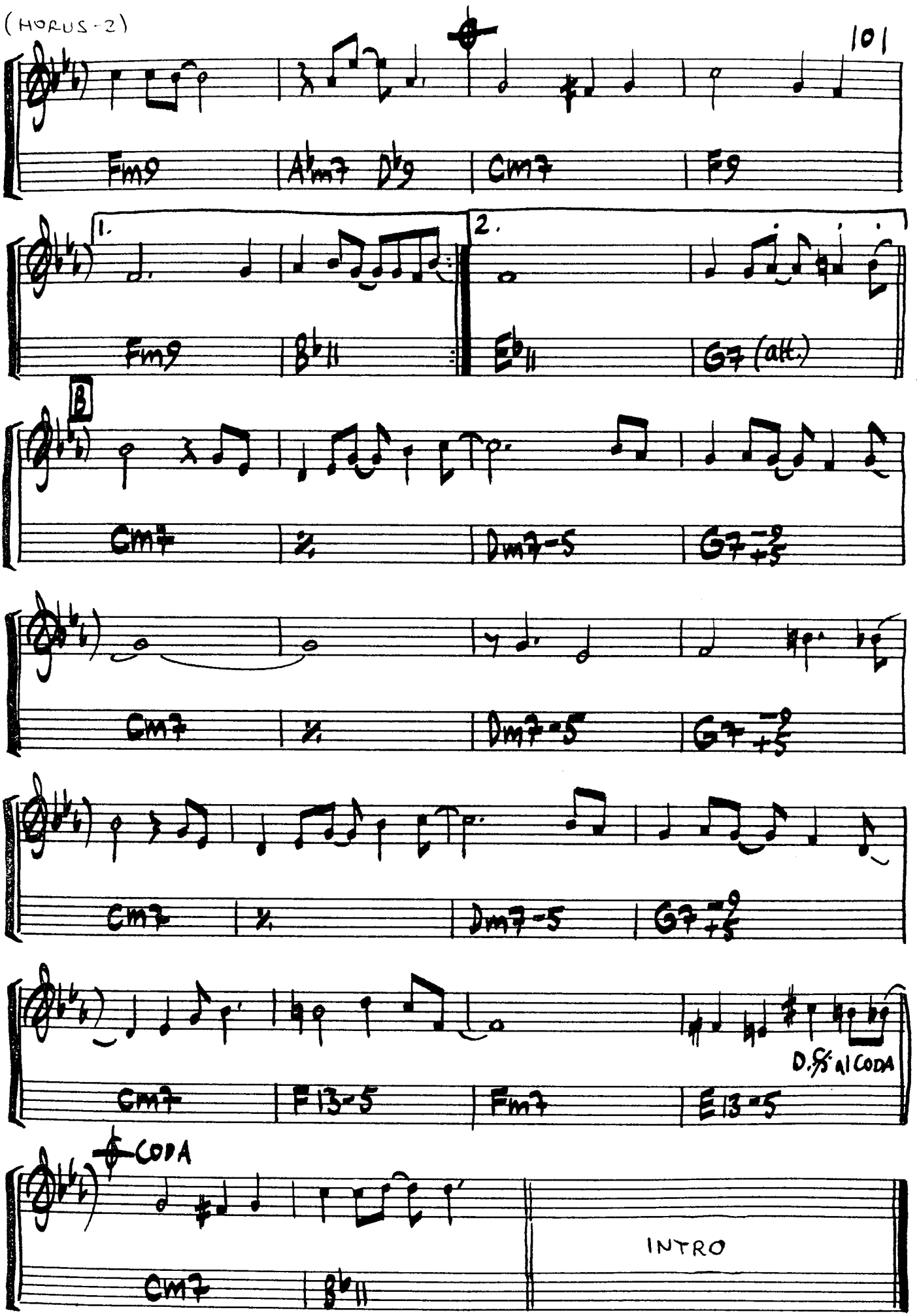



B
LINE
F#m
A/C# Hm/D
E
LOVE ISN'T ALWAYS ON TIME
OH
A/C# Hm/D
OH
E
OH
HOLD THE
LI-NE
F#m
A/C# D
E
LOVE ISN'T ALWAYS ON
TIME
F#m
A/C# Hm/D
OH
OH
E
OH
C#m7 Cm7
(FROM A)

HORUS

WRITTEN BY:
LARS JANSSON

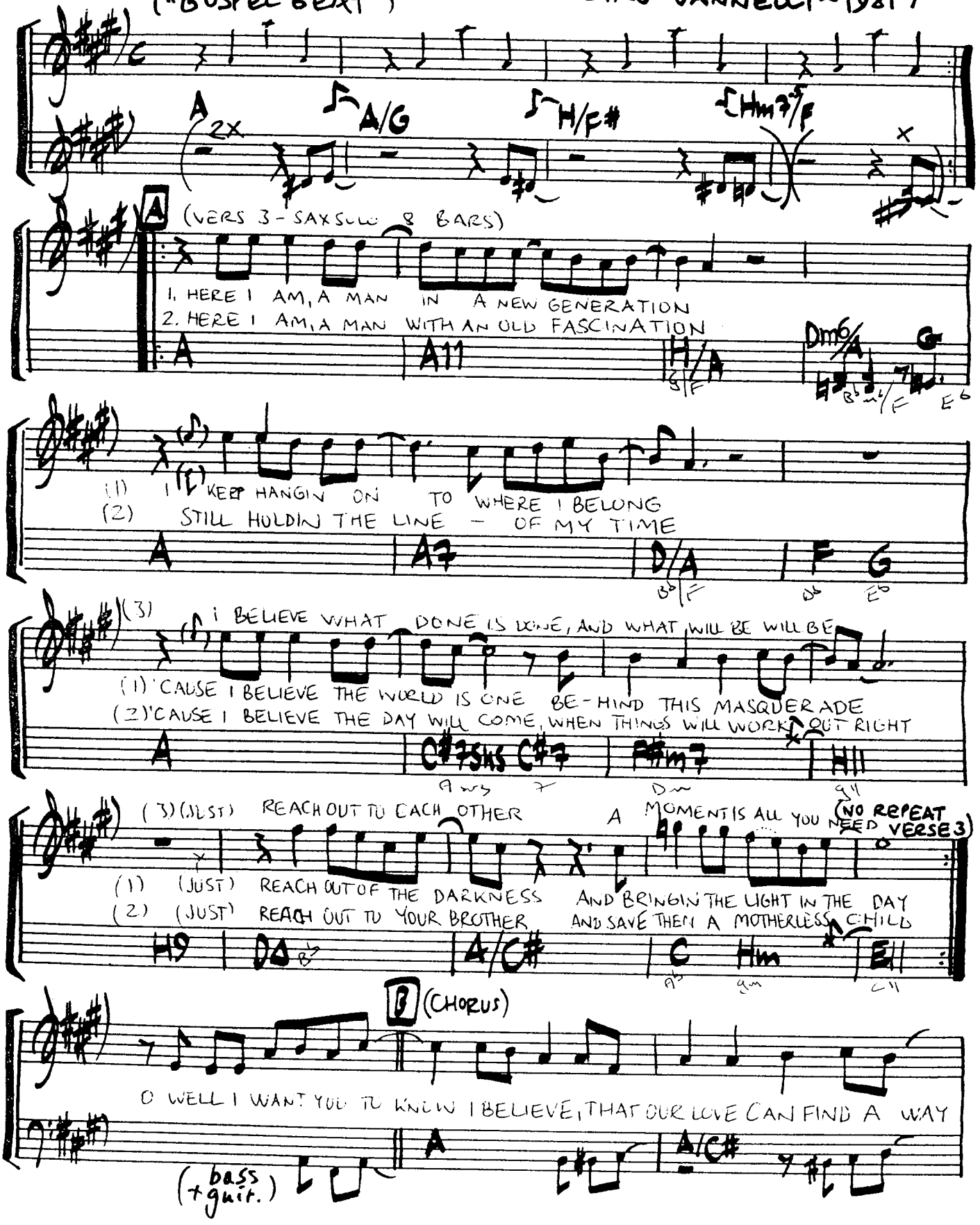


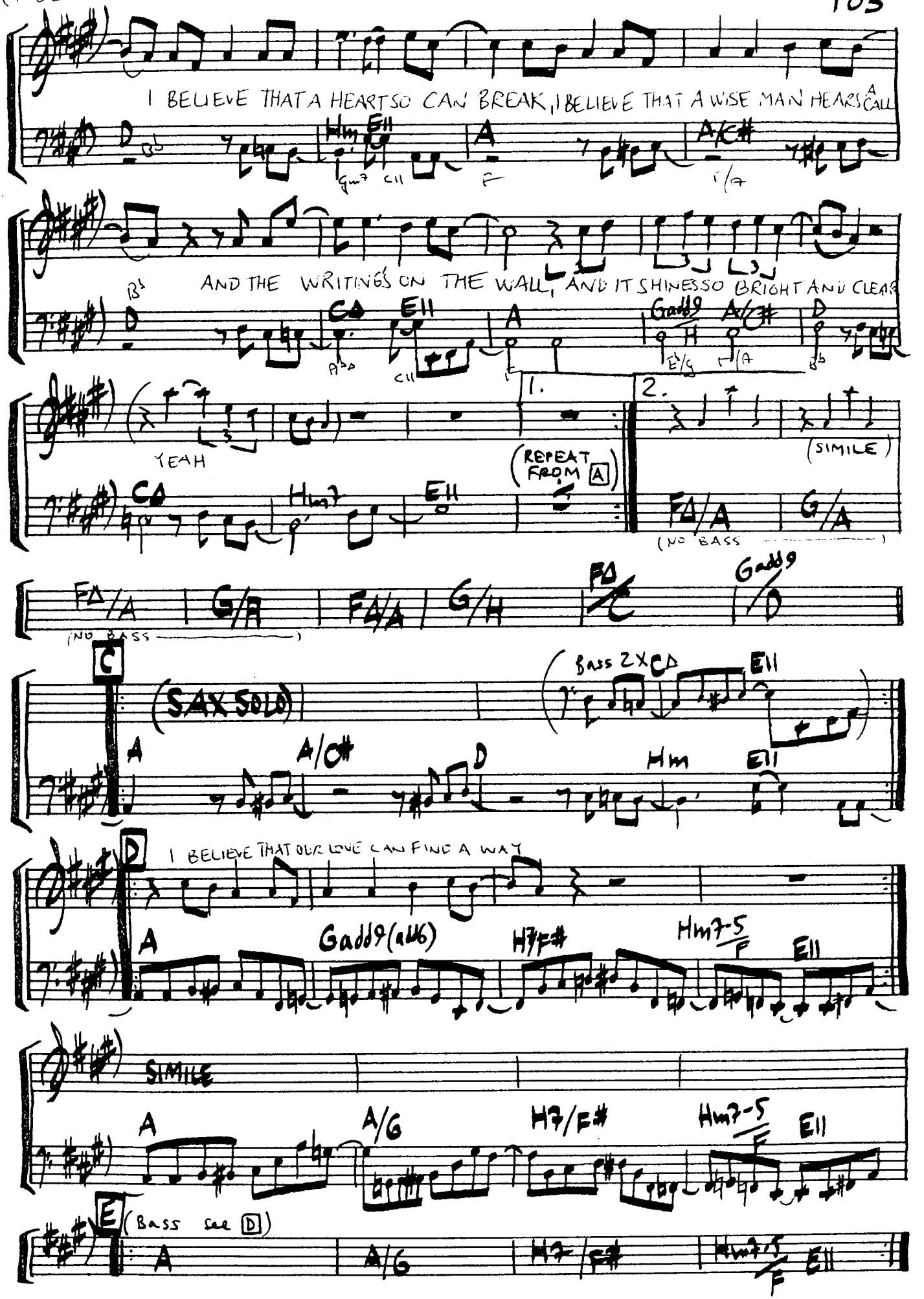

Fm9
A♭m7 D♭9
Cm7
F9
1.
Fm9
B♭11
2.
E♭11
G7 (alt.)
B
Cm7
%
Dm7-5
G7♯5
Cm7
%
Dm7-5
G7♯5
Cm7
%
Dm7-5
G7♯5
Cm7
F13-5
Fm7
E13-5
D.S. al CODA
CODA
Cm7
B♭11
INTRO

BELIEVE

WRITTEN BY: ROSS & GINO VANNELLI ("GOSPEL BEAT")

(FROM THE RECORD: "NIGHTWALKER" ~ GINO VANNELLI ~ 1981)



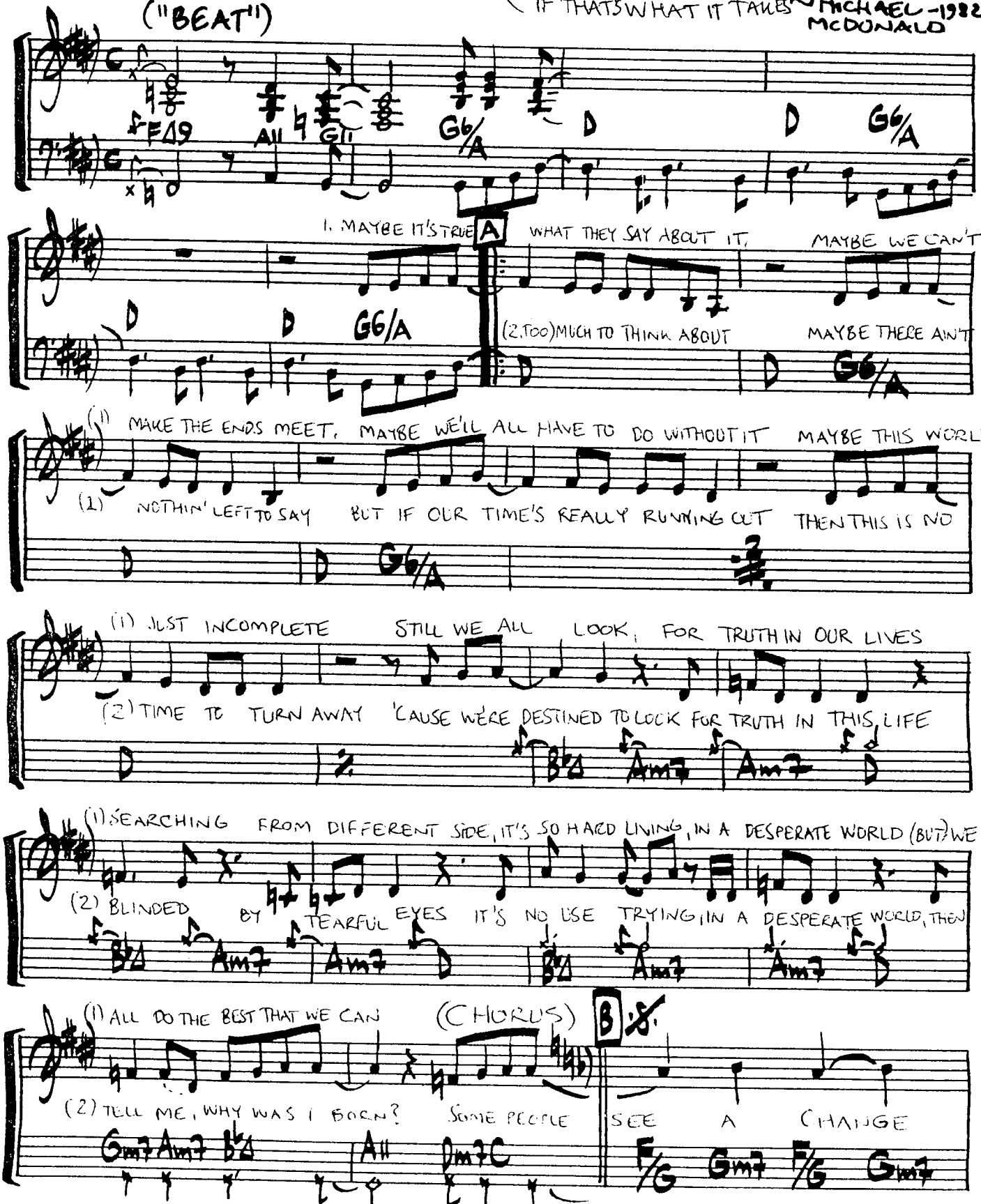

I BELIEVE THAT A HEART SO CAN BREAK, I BELIEVE THAT A WISE MAN HEARS A CALL
AND THE WRITING'S ON THE WALL, AND IT SHINES SO BRIGHT AND CLEAR
YEAH
1.
2.
(REPEAT FROM A)
(SIMILE)
(NO BASS)
C
(SAX SOLO)
(Bass 2X)
I BELIEVE THAT OUR LOVE CAN FIND A WAY
SIMILE
E
(Bass see D)

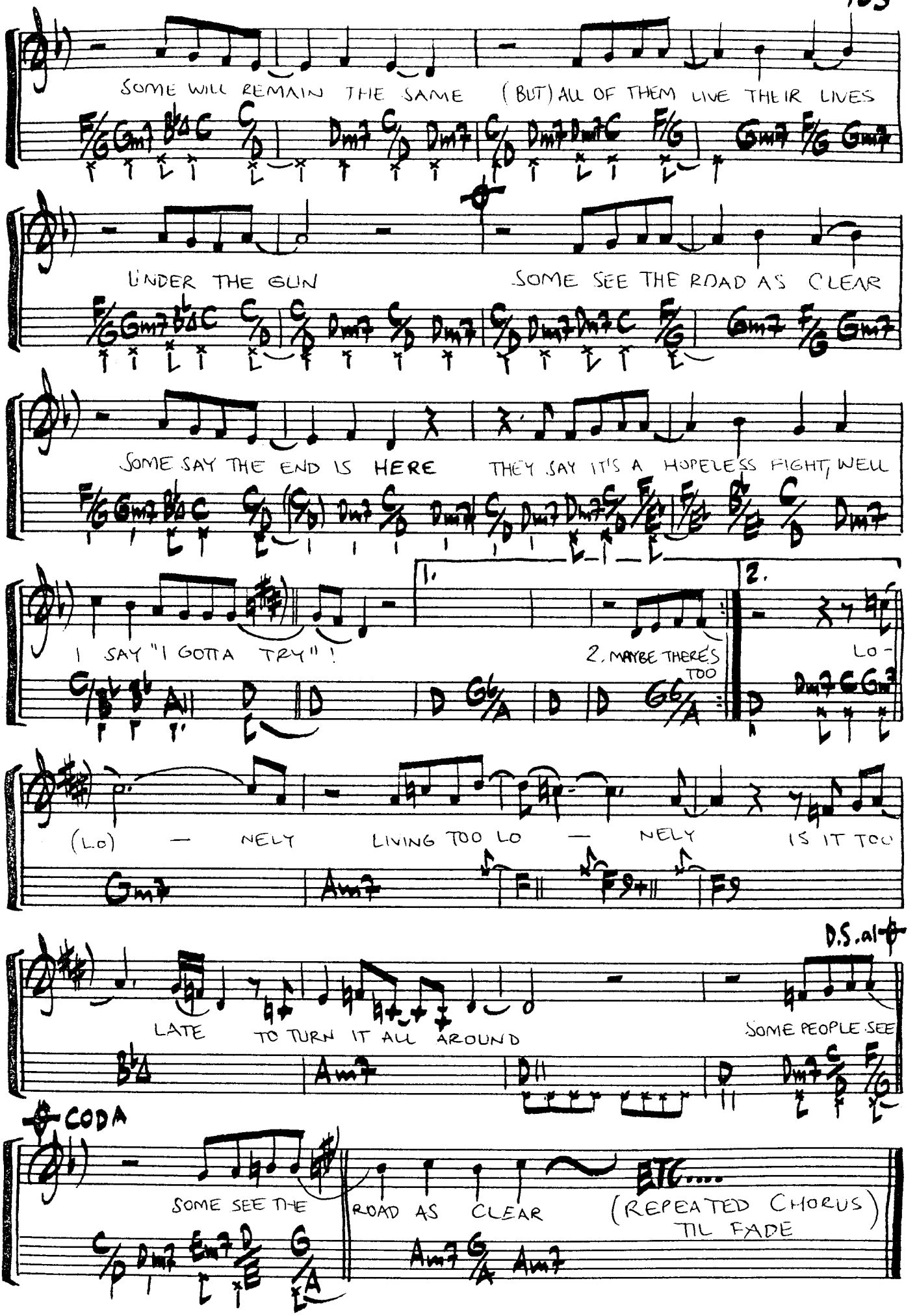
GOTTA TRY

WRITTEN BY: MICHAEL MCDONALD & KENNY LOGGINS

(FROM THE RECORD: "HIGH ADVENTURE" BY KENNY LOGGINS - 1982
"IF THAT'S WHAT IT TAKES" BY MICHAEL MCDONALD - 1982)

("BEAT")



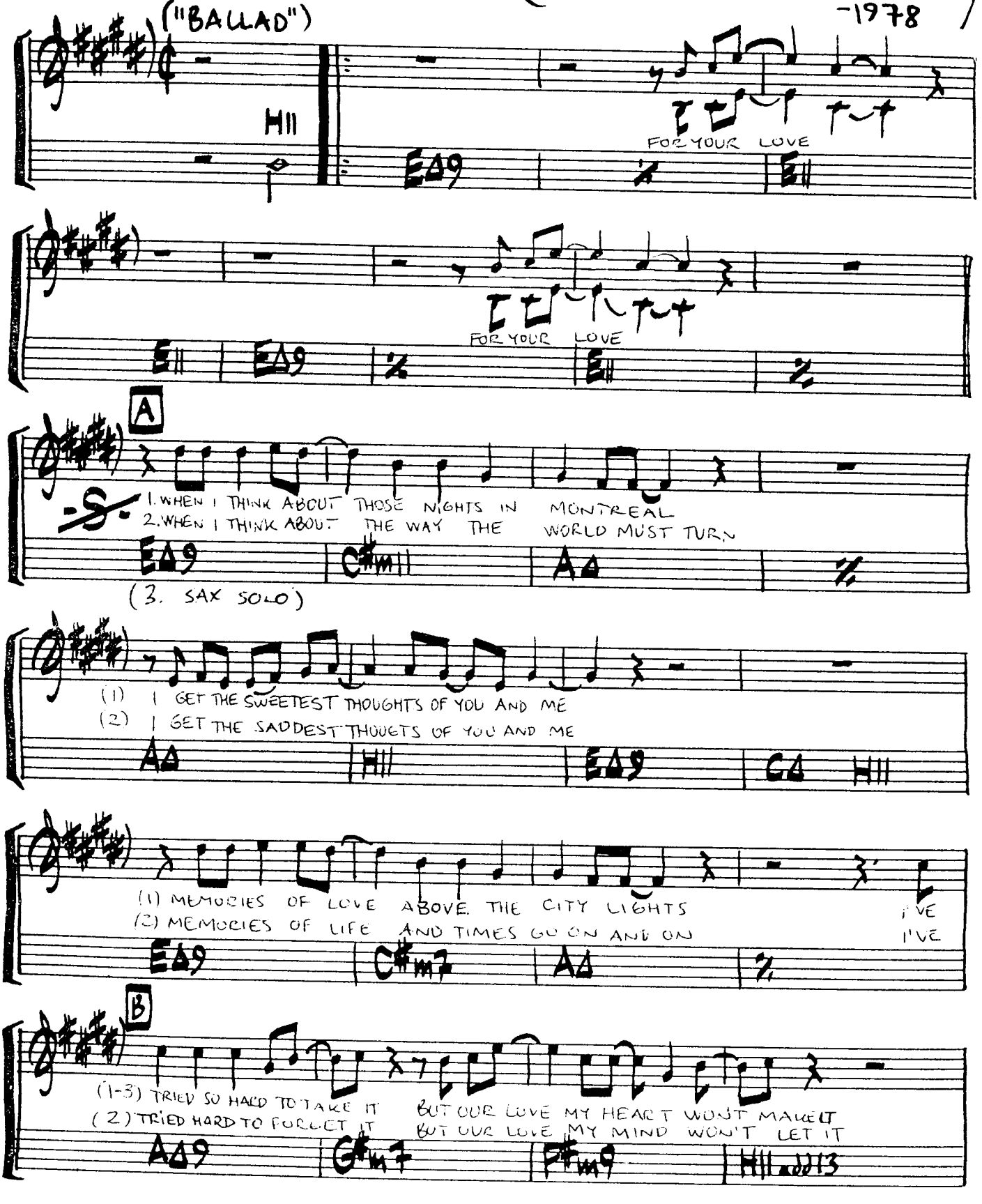

SOME WILL REMAIN THE SAME (BUT) ALL OF THEM LIVE THEIR LIVES
UNDER THE GUN SOME SEE THE ROAD AS CLEAR
SOME SAY THE END IS HERE THEY SAY IT'S A HOPELESS FIGHT, WELL
I SAY "I GOTTA TRY"!
1.
2. MAYBE THERE'S TOO
2.
LO-
(LO) — NELY LIVING TOO LO — NELY IS IT TOO
LATE TO TURN IT ALL AROUND
D.S. al CODA
SOME PEOPLE SEE
CODA
SOME SEE THE ROAD AS CLEAR
ETC....
(REPEATED CHORUS)
TIL FADE

I JUST WANNA STOP

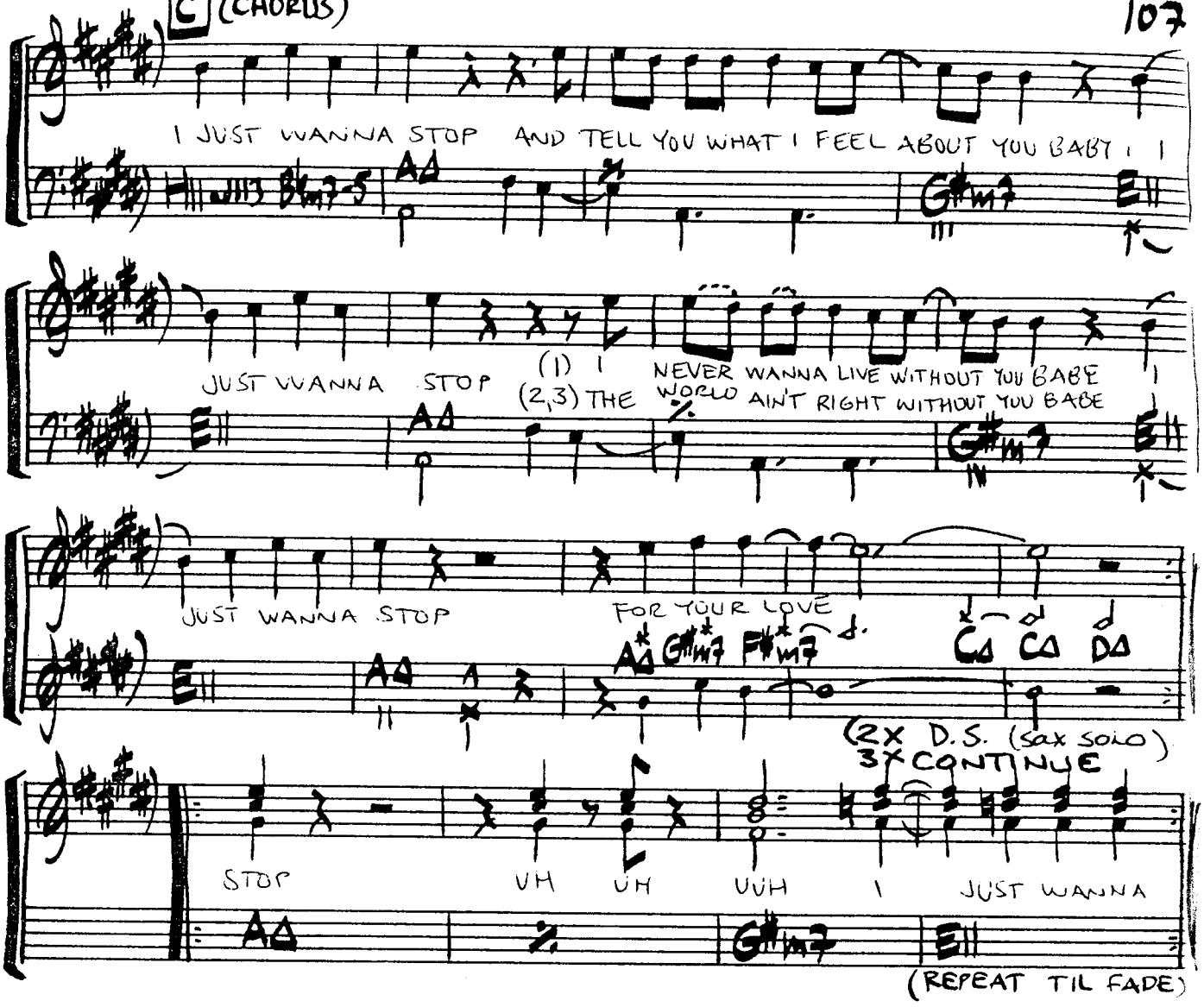
WRITTEN BY:
ROSS VANNELLI

(FROM THE RECORD: "BROTHER TO BROTHER" ~ GINO VANNELLI -1978)

("BALLAD")



C (CHORUS)

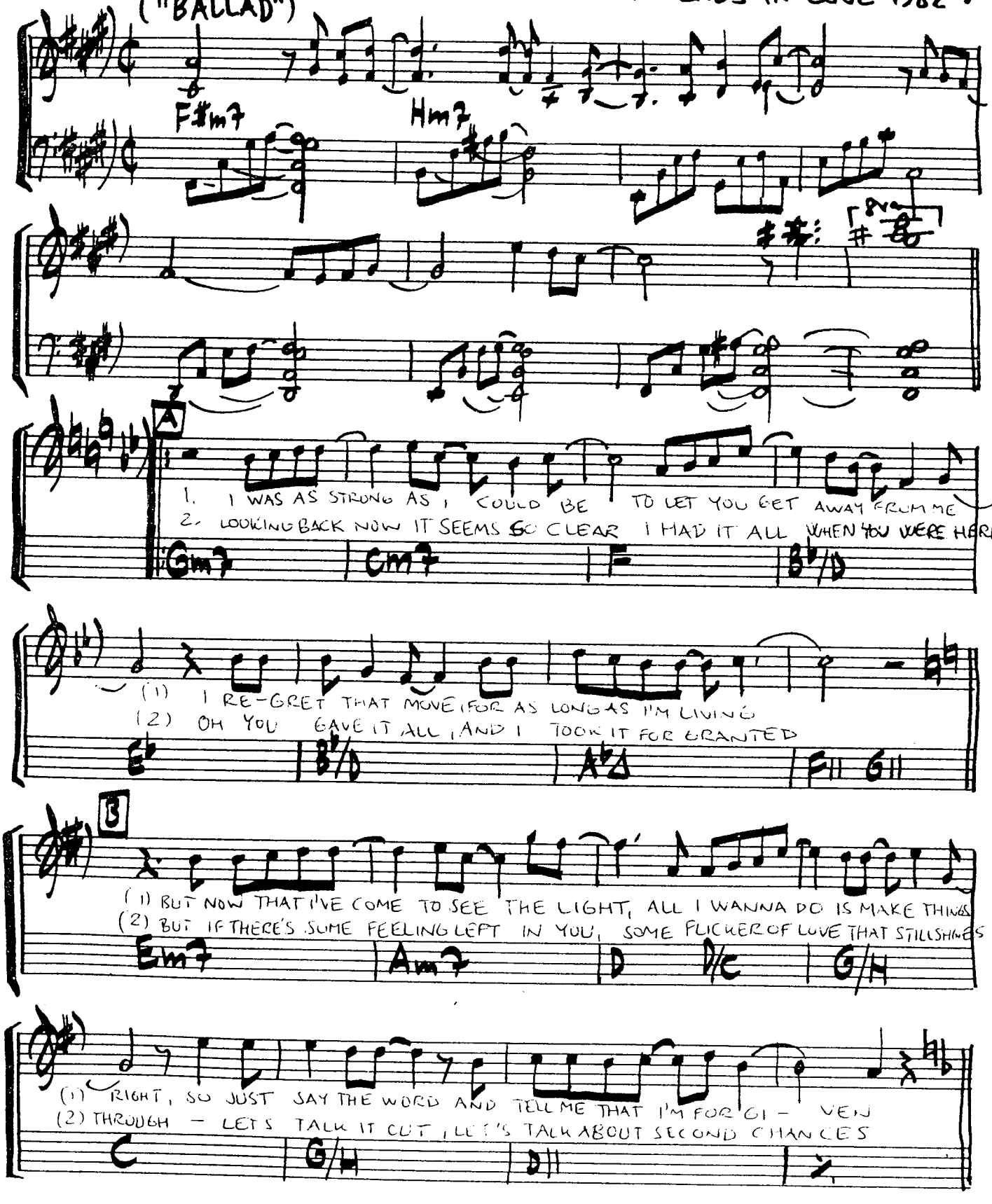

I JUST WANNA STOP AND TELL YOU WHAT I FEEL ABOUT YOU BABY
JUST WANNA STOP
(1) I NEVER WANNA LIVE WITHOUT YOU BABE
(2,3) THE WORLD AIN'T RIGHT WITHOUT YOU BABE
JUST WANNA STOP
FOR YOUR LOVE
(2X D.S. (sax solo)
3X CONTINUE
STOP
UH UH UUH I JUST WANNA
(REPEAT TIL FADE)

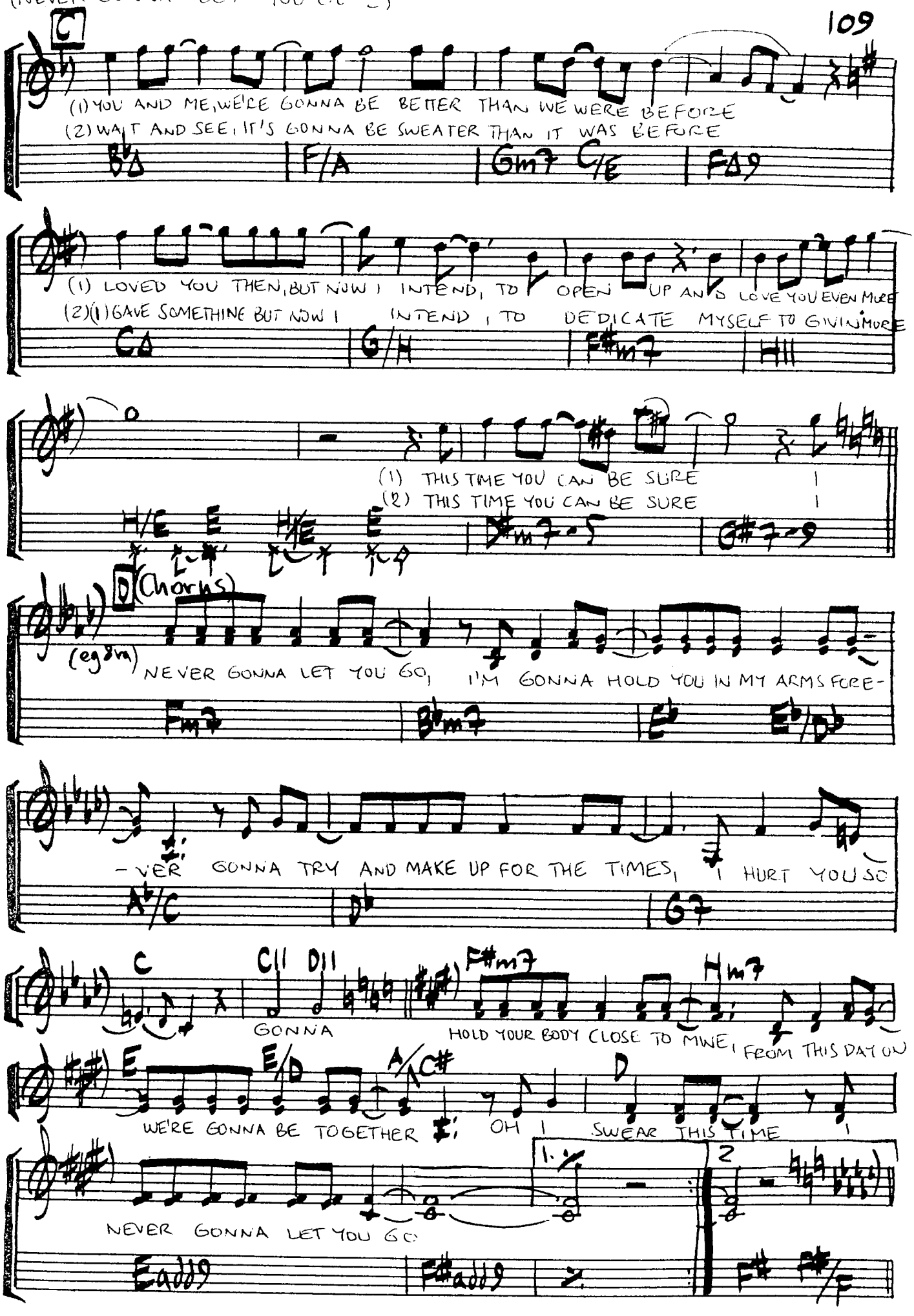
NEVER GONNA LET YOU GO

WRITTEN BY: BARRY MANN, CYNTHIA WEIL

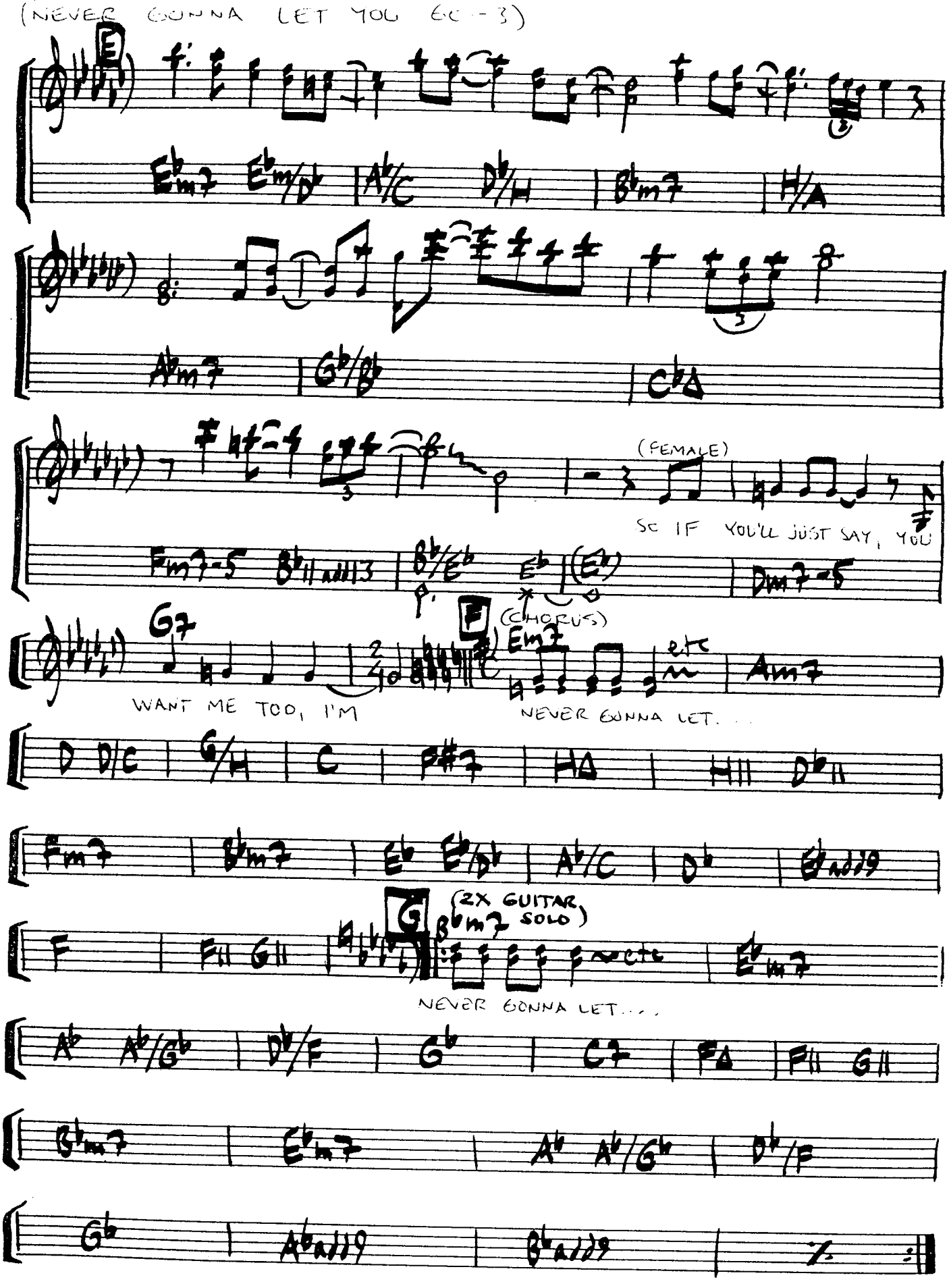
(FROM THE RECORD: "SERGIO MENDES" IN 1983 ALSO: DIONNE WARWICK IN "FRIENDS IN LOVE" 1982)

("BALLAD")




C
(1) YOU AND ME, WE'RE GONNA BE BETTER THAN WE WERE BEFORE
(2) WAIT AND SEE, IT'S GONNA BE SWEATER THAN IT WAS BEFORE
B♭ F/A Gm7 C/E FA9
(1) LOVED YOU THEN, BUT NOW I INTEND, TO OPEN UP AND LOVE YOU EVEN MORE
(2)(1) GAVE SOMETHING BUT NOW I INTEND, TO DEDICATE MYSELF TO GIVIN MORE
CΔ G/H F#m7 HΔ
(1) THIS TIME YOU CAN BE SURE
(2) THIS TIME YOU CAN BE SURE
H/E E H/E E D#m7-5 G#7-9
D (Chorus)
(eg8m) NEVER GONNA LET YOU GO, I'M GONNA HOLD YOU IN MY ARMS FORE-
Fm7 B♭m7 E♭ E♭/D♭
-VER GONNA TRY AND MAKE UP FOR THE TIMES, I HURT YOU SO
A♭/C D♭ G7
C C/1 D/1 F#m7 Hm7
GONNA HOLD YOUR BODY CLOSE TO MINE, FROM THIS DAY ON
E E/D A/C# D
WE'RE GONNA BE TOGETHER OH I SWEAR THIS TIME
1. 2
NEVER GONNA LET YOU GO
Eadd9 F#add9 F# F#/E

(NEVER GONNA LET YOU GO - 3)



SLICKA MUSIKER:

Gitarrister:

Larry Carlton, Jay Graydon, LeeRitenour, Steve Lukather, Michael Landau, Charles"Icarus"Johnson, Michael Sembello, Robben Ford, Buzz Feiten, Dean Parks, Carlos Rios.

Trummisar och percussionlirare:

Jeff Porcaro, Mike Baird, Steve Gadd, Carlos Vega, Vinnie Colaiuta, Lenny Castro, Alex Acuna, John Robinson, Rick Marotta, Paulinho DaCosta.

Basister:

Marcus Miller, Nathan East, Abraham Laboriel, Niel Stubenhaus, Willie Weeks, David Hungate, Mike Porcaro, Louis Johnson, Anthony Jackson, Stanley Clarke.

Keyboardister:

Herbie Hancock, David Foster, Greg Phillinganes, Robbie Buchanan, Michael Boddicker, Steve Porcaro, Niel Larsen, Dave Grusin, Michael O'Martian, George Duke, Stevie Wonder, Steve George, Greg Mathison, Don Grolnic.

Saxofonister:

David Sanborn, Michael Brecker, Tom Scott, Ernie Watts, Phil Woods, Sadao Watanabe.

Brass:

Jerry Hey, Bill Reichenbach, Larry Williams, James Pankow, Chuck Finley.

Bakgrundssångare:

Bill Champlin, Tommy Funderburk, Richard Page, Steve George, Michael McDonald, James Ingram, Tom Kelly, Cristopher Cross, Patti Austin, Carmen Twillie, Brenda Russell, Maxine Williard Waters, Venette Gloud.

(Kolla efter dem på plattor)

I'LL SUPPLY THE LOVE

WRITTEN BY:
DAVID PAICH

(FROM THE RECORD: "TOTO" ~ 1978)

("BEAT")

(guitar)
(2X WITH DRUMS)

A

YOU SUPPLY THE NIGHT BA-BY I'LL SUPPLY THE LOVE

E G#m7 A A H C#m7 G#m7 A

B

(guitar)

(C#m7)

1. I SEE A HORSEMAN IN THE SKY
2. I MET A GIRL ACROSS THE SEA (G#m7)

IT MAKES ME TURN AND WONDER WHY
SHE SAVED MY LIFE AND CAME TO ME

(bass)

(1) I HEAR THE SAME OLD FOURTEEN REASONS
(2) A TENDER NIGHT OF DARK PERSUASION

(IT) MUST BE A CHANGING OF THE SEASONS
COULD BE MY FIRST AND LAST OCCASION

C

YOU SUPPLY THE NIGHT BABY I'LL SUPPLY THE LOVE

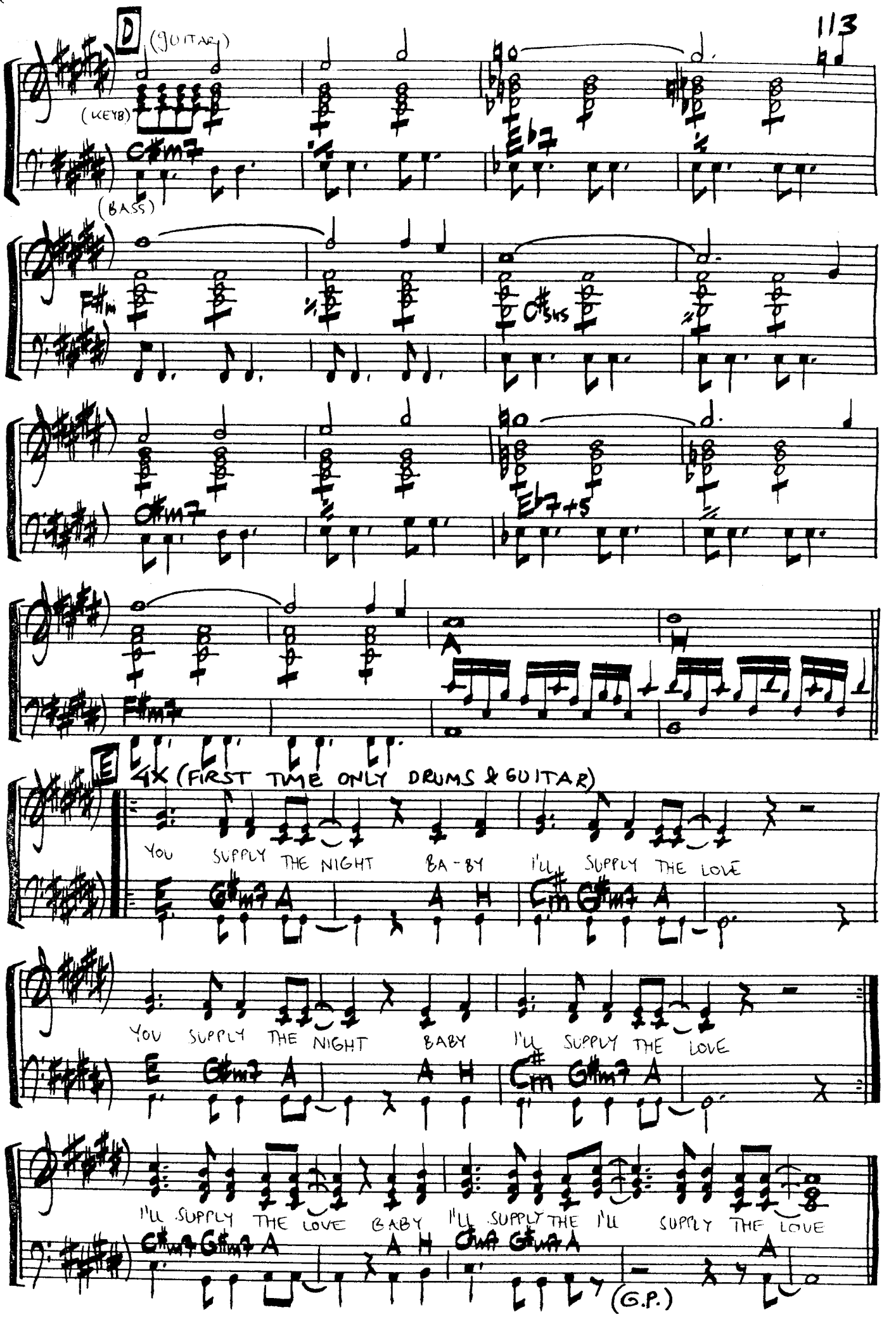
E G#m7 A A H C#m7 G#m7 A

D.S.

YOU SUPPLY THE NIGHT BA-BY I'LL SUPPLY THE LOVE

E G#m7 A A H C#m7 G#m7 A

(2X CONTINUE)


D
(GUITAR)
(KEYB)
(BASS)
C#m7
E♭7
F#m
C#sus
C#m7
E♭7+5
F#m7
A
E
4X (FIRST TIME ONLY DRUMS & GUITAR)
YOU SUPPLY THE NIGHT BA-BY I'LL SUPPLY THE LOVE
E G#m7 A A H C#m G#m7 A
YOU SUPPLY THE NIGHT BABY I'LL SUPPLY THE LOVE
E G#m7 A A H C#m G#m7 A
I'LL SUPPLY THE LOVE BABY I'LL SUPPLY THE I'LL SUPPLY THE LOVE
G#m7 G#m7 A A H C#m G#m7 A A
(G.P.)

I'D LIKE TO GO BACK HOME AGAIN

WRITTEN BY: BILLY PRESTON, BENNY MEDINA, KERRY ASHBY

("SHUFFLE")

(FROM THE RECORD: "PRESSIN' ON" ~ BILLY PRESTON ~ 1982)

(percussion)

A

1. 2.

1. I'VE 2. IT

B

TRAVELED SO FAR, I'VE SEEN THE NICEST PLACES LIV-

DIDN'T TAKE MUCH TO WALK AWAY AND LEAVE YOU IT

(guitar) D♭Δ C7+5 Fm7 B♭7 A♭9/C

-ING ON THE TOP AND WATCHING IT ALL GO PAST SO FAST I'VE

SEEMS I NEVER MISS A GOOD THING - TELLING - STAR M-M I'M

D♭Δ C7+5 Fm7 B♭7

BEEN IN SUCCESS, WITH ALL IN THE BEST BUT STILL I SEARCH FOR THAT HAPPINESS, WHERE LI

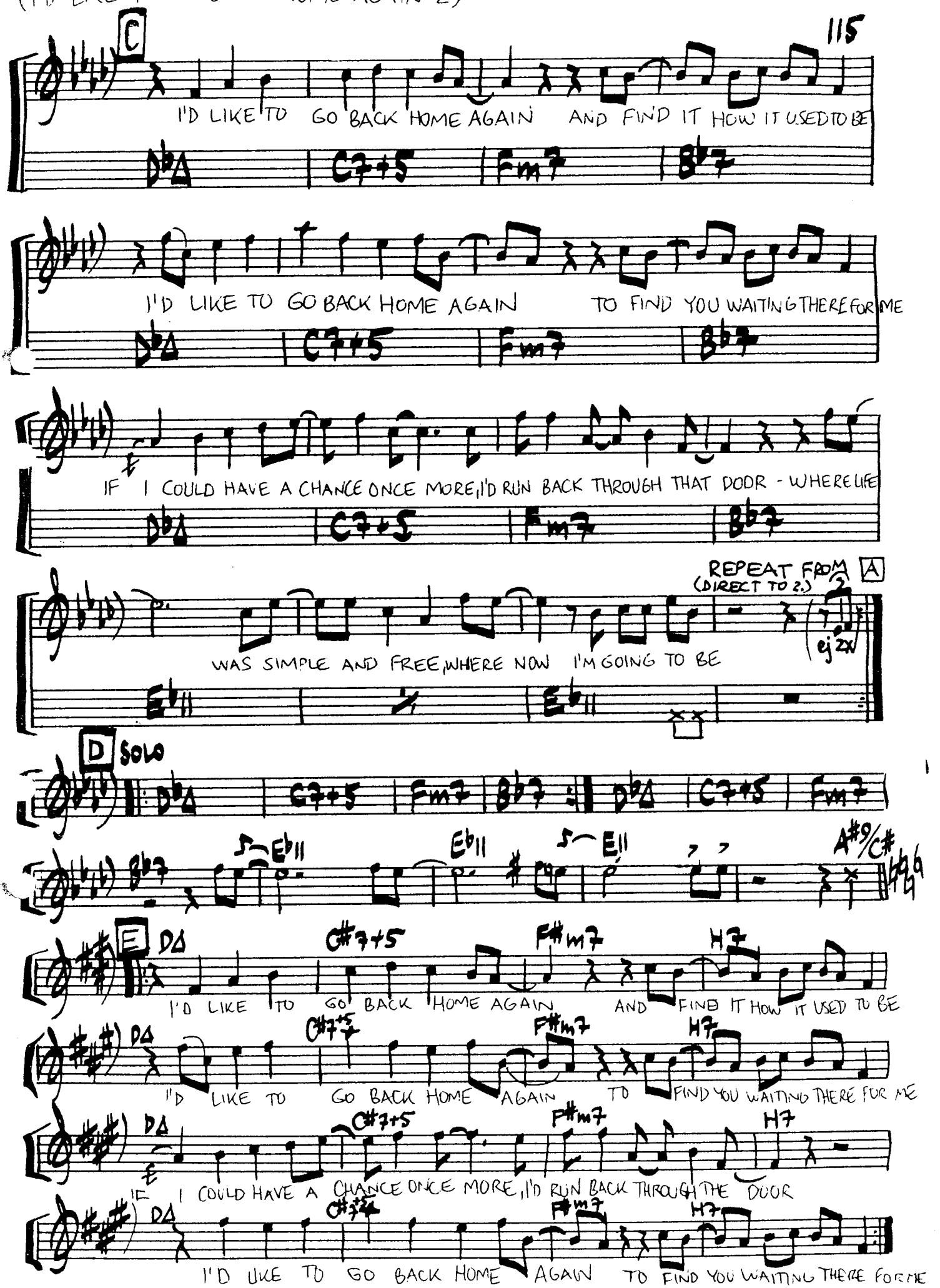
RUNNING AROUND AND WEARING ME DOWN SEARCHING FOR THINGS THAT I'VE ALREADY HAD WHERE LIFE

D♭Δ C7+5 Fm7 B♭7

WAS SIMPLE FREE WHERE NOW I'M GOING TO BE

WAS SIMPLE AND FREE WHERE NOW I'M GOING TO BE

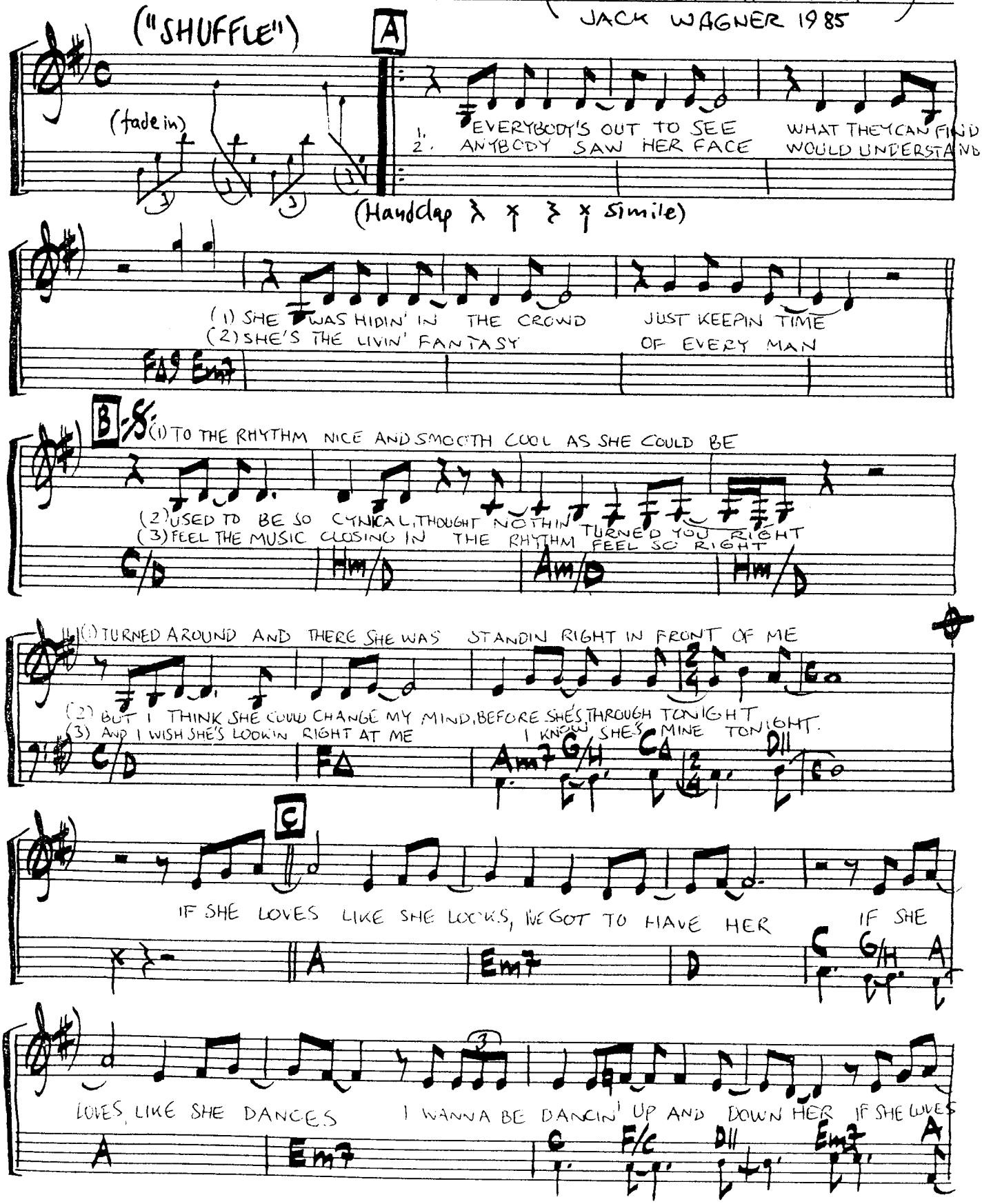
E♭11 E♭11 A♭/C

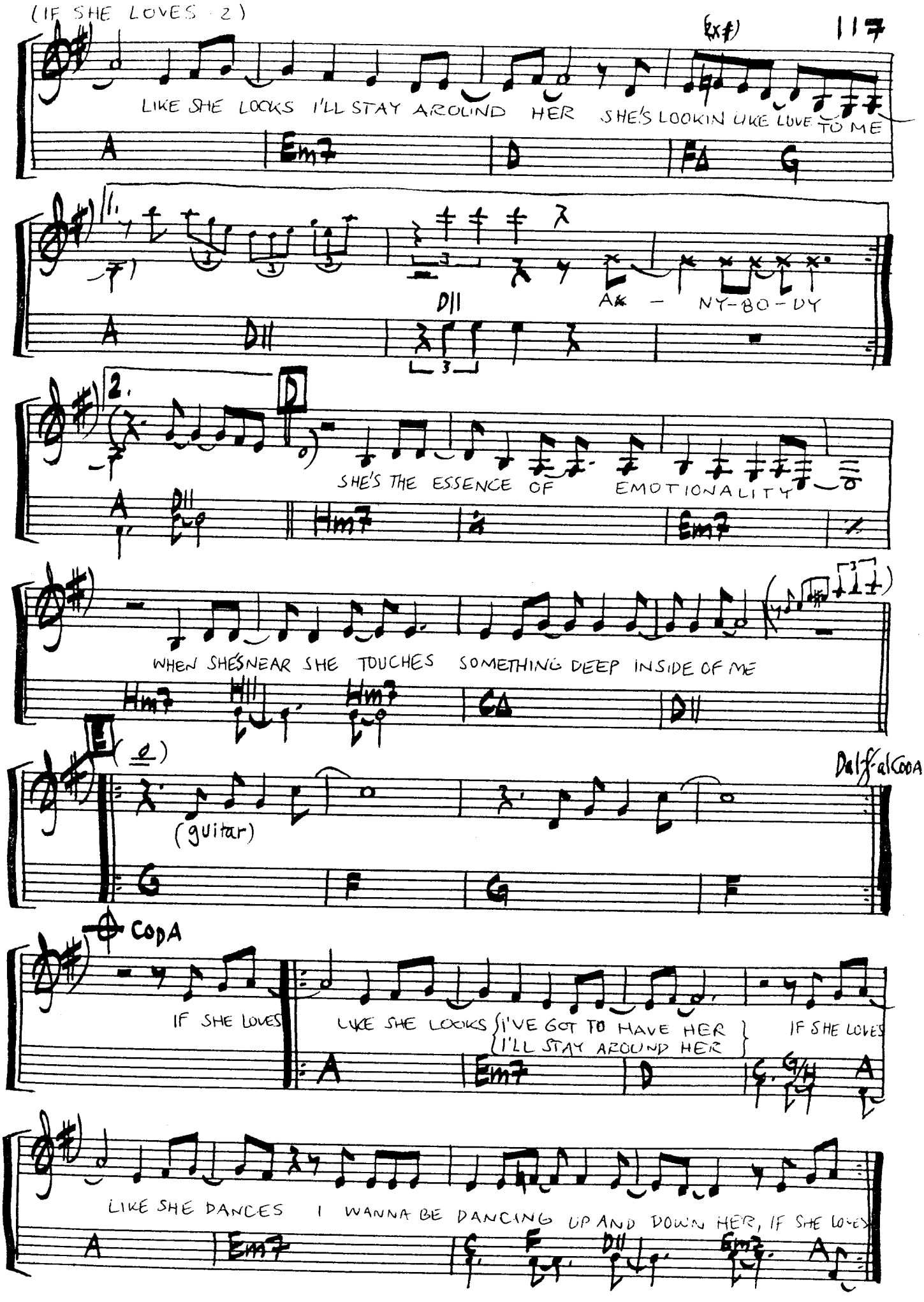

C
I'D LIKE TO GO BACK HOME AGAIN AND FIND IT HOW IT USED TO BE
I'D LIKE TO GO BACK HOME AGAIN TO FIND YOU WAITING THERE FOR ME
IF I COULD HAVE A CHANCE ONCE MORE, I'D RUN BACK THROUGH THAT DOOR - WHERE LIFE
WAS SIMPLE AND FREE, WHERE NOW I'M GOING TO BE
REPEAT FROM A (DIRECT TO 2.)
ej 2x
D SOLO
E
I'D LIKE TO GO BACK HOME AGAIN AND FIND IT HOW IT USED TO BE
I'D LIKE TO GO BACK HOME AGAIN TO FIND YOU WAITING THERE FOR ME
IF I COULD HAVE A CHANCE ONCE MORE, I'D RUN BACK THROUGH THE DOOR
I'D LIKE TO GO BACK HOME AGAIN TO FIND YOU WAITING THERE FOR ME

IF SHE LOVES

WRITTEN BY: CLIF MAGNESS, GLEN BALLARD & MARK MUELLER

(FROM THE RECORD: "LIGHTIN UP THE NIGHT" ~ JACK WAGNER 1985)




(IF SHE LOVES - 2)
LIKE SHE LOOKS I'LL STAY AROUND HER SHE'S LOOKIN LIKE LOVE TO ME
A Em7 D FΔ G
1.
A D11 D11 A - NY-BO-DY
2.
D
SHE'S THE ESSENCE OF EMOTIONALITY
A D11 Hm7 Em7
WHEN SHE'S NEAR SHE TOUCHES SOMETHING DEEP INSIDE OF ME
Hm7 H11 Hm7 CΔ D11
E
(guitar)
G F G F
Dal ff al CODA
CODA
IF SHE LOVES
LIKE SHE LOOKS {I'VE GOT TO HAVE HER / I'LL STAY AROUND HER} IF SHE LOVES
A Em7 D C G/H A
LIKE SHE DANCES I WANNA BE DANCING UP AND DOWN HER, IF SHE LOVES
A Em7 C F D11 Em7 A

IF THAT'S WHAT IT TAKES

WRITTEN BY:
MICHAEL MCDONALD
JACKIE DE SHANNON ("BEAT")

(FROM THE RECORD:
"IF THAT'S WHAT IT TAKES"
MICHAEL MCDONALD - 1982)

(DRUMS)

HOW DO I PLEASE

A

YOU HOW DO I PLEASE YOU HOW DO I PLEASE

F Fsus F

YOU HOW DO I PLEASE YOU GIRL IN YOUR ONE-

F Bb/F F

(ONE-)WAY HEART IN YOUR ONE TRACK MIND HOW DO I PLEASE

F Fsus F

YOU HOW DO I PLEASE YOU WELL I

(F) Bb/F (Bb/F)

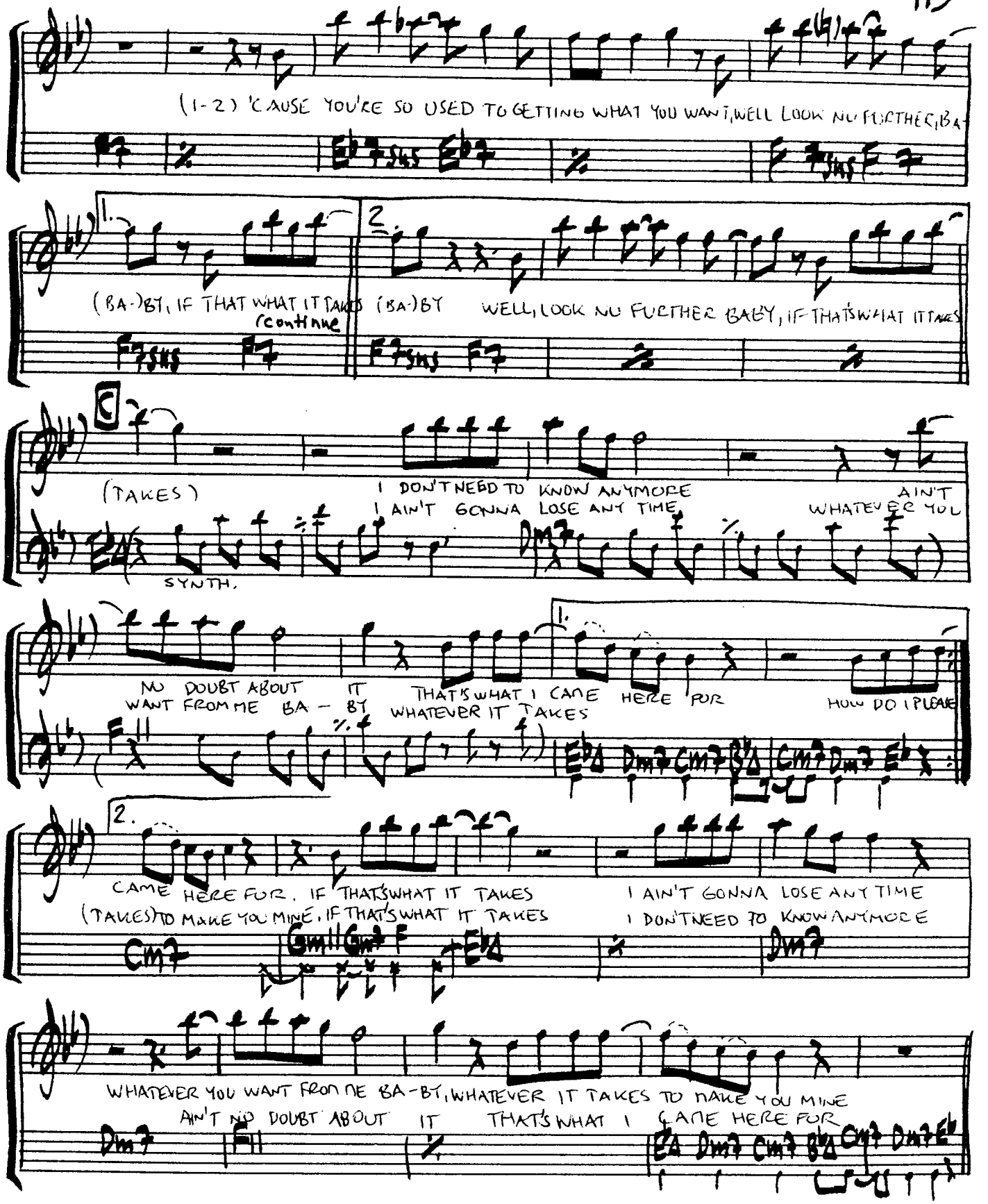
B

1. WHEN I'M SAY THAT YOU'RE THE ONLY ONE I'M NOT TRY TO FOOL
2. DON'T KNOW MUCH ABOUT THE LIFE YOU LEAD BUT IT AIN'T ENOUGH JUST TO

(Boogie) F7 F7 Eb7

(1) YOU, BABY WELL I'M ONLY HERE TO GET THE JOB DONE
(2) OFFER MY HEART GIRL, I KNOW I COULD GET WHAT YOU NEED

Eb7 F7

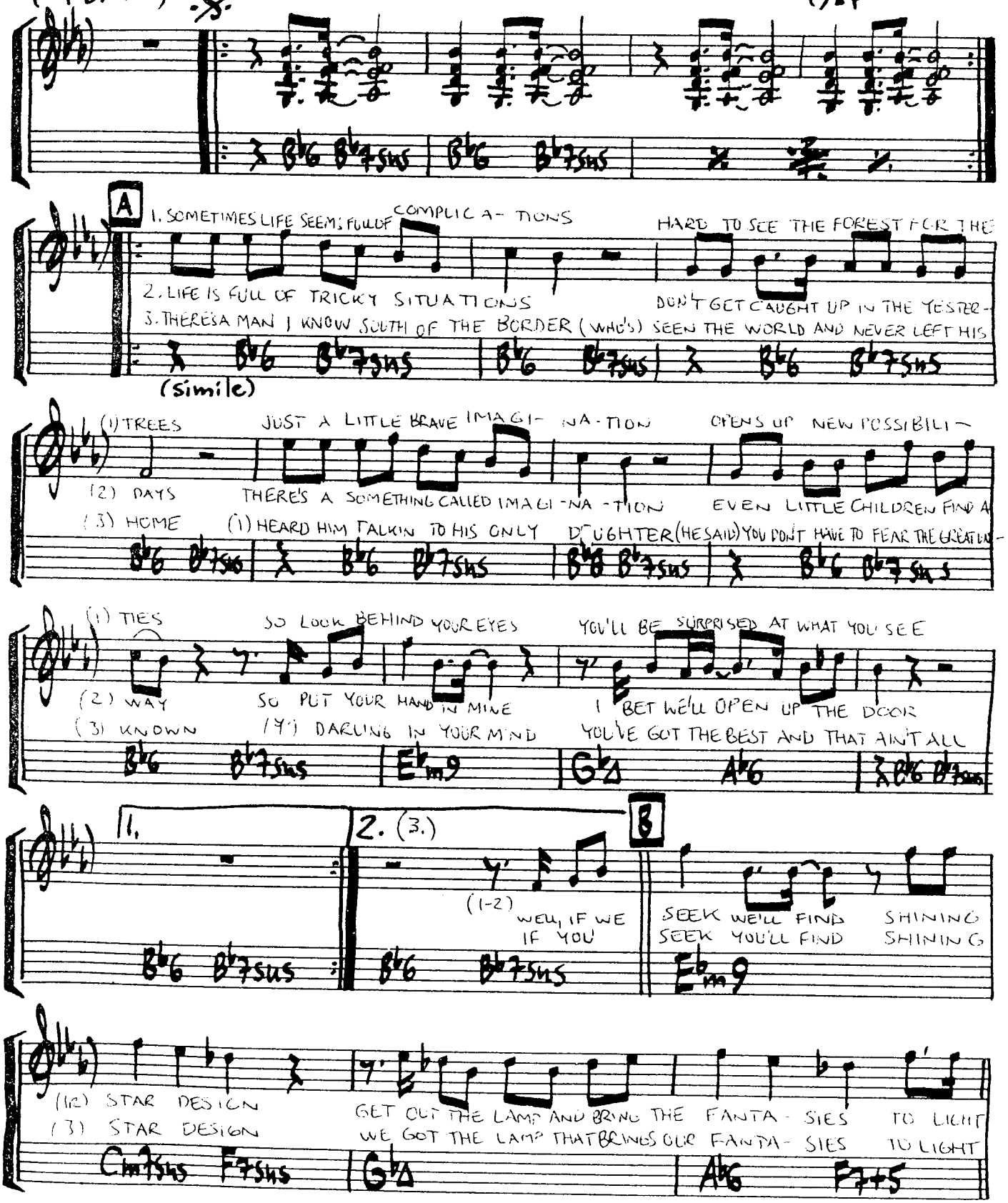

(1-2) 'CAUSE YOU'RE SO USED TO GETTING WHAT YOU WANT, WELL LOOK NO FURTHER, BA-
1.
(BA-)BY, IF THAT WHAT IT TAKES
continue
2.
(BA-)BY
WELL, LOOK NO FURTHER BABY, IF THAT'S WHAT IT TAKES
C
(TAKES)
I DON'T NEED TO KNOW ANYMORE
I AIN'T GONNA LOSE ANY TIME
AIN'T
WHATEVER YOU
SYNTH.
NO DOUBT ABOUT IT
WANT FROM ME BA - BY
THAT'S WHAT I CAME HERE FOR
WHATEVER IT TAKES
HOW DO I PLEASE
2.
CAME HERE FOR. IF THAT'S WHAT IT TAKES
(TAKES) TO MAKE YOU MINE. IF THAT'S WHAT IT TAKES
I AIN'T GONNA LOSE ANY TIME
I DON'T NEED TO KNOW ANYMORE
WHATEVER YOU WANT FROM ME BA-BY, WHATEVER IT TAKES TO MAKE YOU MINE
AIN'T NO DOUBT ABOUT IT
THAT'S WHAT I CAME HERE FOR

MAGINATION

WRITTEN BY: AL JARREAU, JAY GRAYDON, CLIF MAGNESS, GLEN BALLARD

(FROM THE RECORD; "HIGH CRIME" ~ AL JARREAU ~ 1984)

("FUNK")



(IMAGINATION -2

D.S. (without repeats) and continue

C

(X) WE GOT TO TAKE A SPARK AND TRY TO LIGHT THE DARK, AND TAKE THIS DREAM TO HEART, WE CAN'T LET IT GO AWAY
IMAGINE YOU AND ME, A DANCE IN ECSTACY, BELIEVE AND IT SHALL BE, IT'S THE CHANCE THAT WE SHOULD TAKE

(2X) WE GOT TO TAKE A SPARK AND TRY TO LIGHT THE DARK, AND TAKE THIS DREAM TO HEART, WE CAN'T LET IT GO AWAY

D

1.

WE'LL TAKE WHAT'S ON OUR MINDS, AND LET THE SECRET SHINE, AND SEE WHAT WE CAN FIND, THERE'S SO MUCH TO CELEBRATE
IMAGINE YOU AND ME A DANCE IN ECSTACY, BELIEVE AND IT SHALL BE

2. Ebm7 Db/F Gb Δ F7+5 E Bbm7 Fm7 Ebm7 (PERCUSSION SOLO)

IF WE ONLY TRY IMA - GI - NATION

Ebm7 Bbm7 Ab Bbm7 Fm7 Ebm7 Ebm7 Bbm7 Ab

1. 2. F7+5 F (HORNSOLO)

(RHYTHM AS INTRO)

Ebm9 Cm7sus F7sus Gb Δ Ab6 F7+5

(IF WE) SEEK WE'LL FIND (A) MAGIC STAR'S DESIGN WE'VE GOT THE LAMP THAT BRING (THE) FANTASIES TO LIGHT

G (4X)

(1,4) WE GOT TO TAKE A SPARK AND TRY TO LIGHT THE DARK, AND TAKE THIS DREAM TO HEART, WE CAN'T LET IT GO AWAY
(2) WE'LL TAKE WHAT'S ON OUR MINDS, AND LET THE SECRET SHINE, AND SEE WHAT WE CAN FIND, THERE'S SO MUCH TO CELEBRATE
(3) IMAGINE YOU AND ME, A DANCE IN ECSTACY, BELIEVE AND IT SHOULD BE, BECAUSE THERE'S NOTHIN IN THE WAY

H (HORN OUTRO)

(REPEAT TIL FADE)

(RHYTHM AS G)

(HORN ARR.)
C-INSTR

MAGINATION

ARR. JEREY HEY

8va

A

B

C (CHORUS)

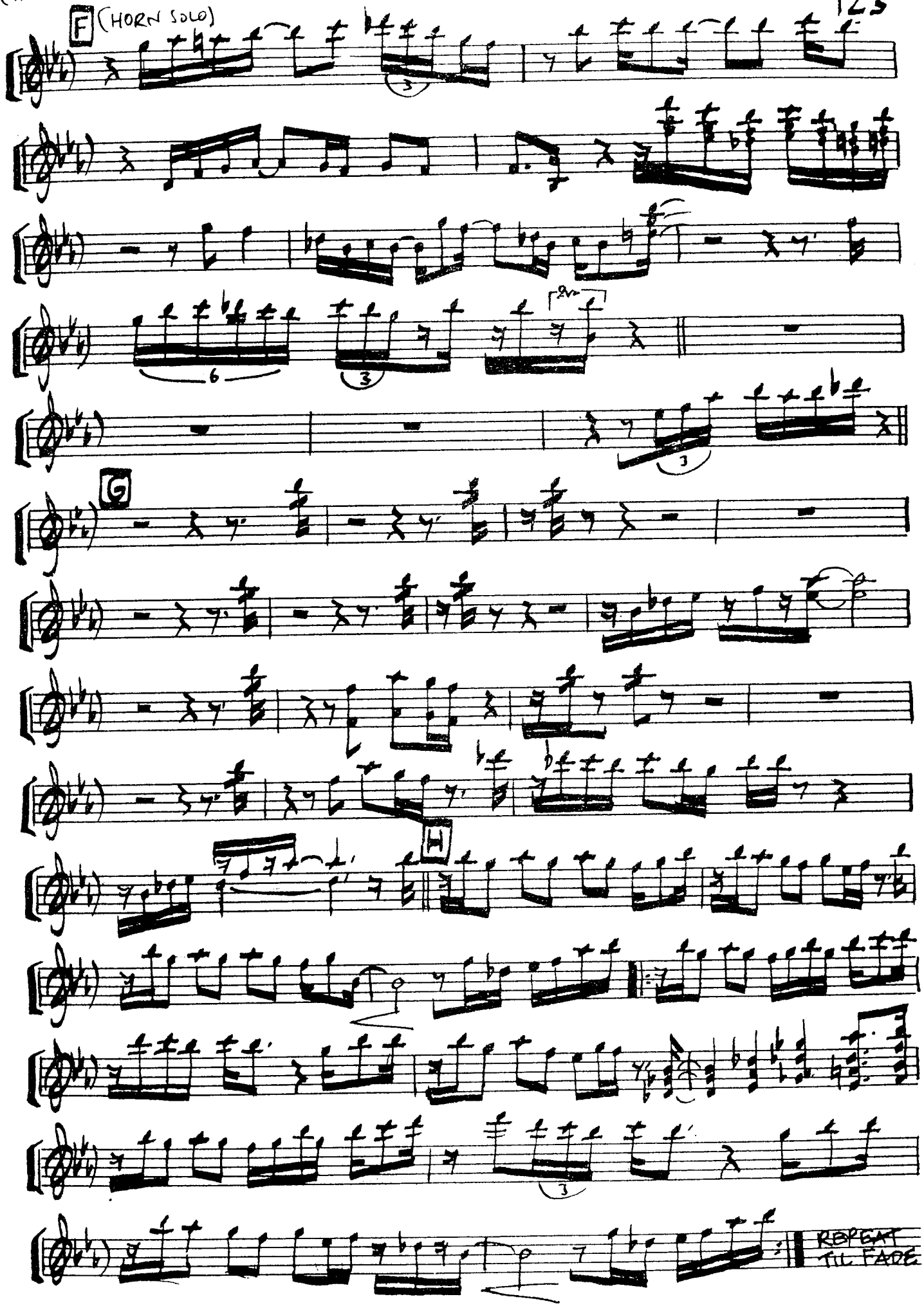
(2x D)

1.

2.

E

(PERCUSSION SOLO)

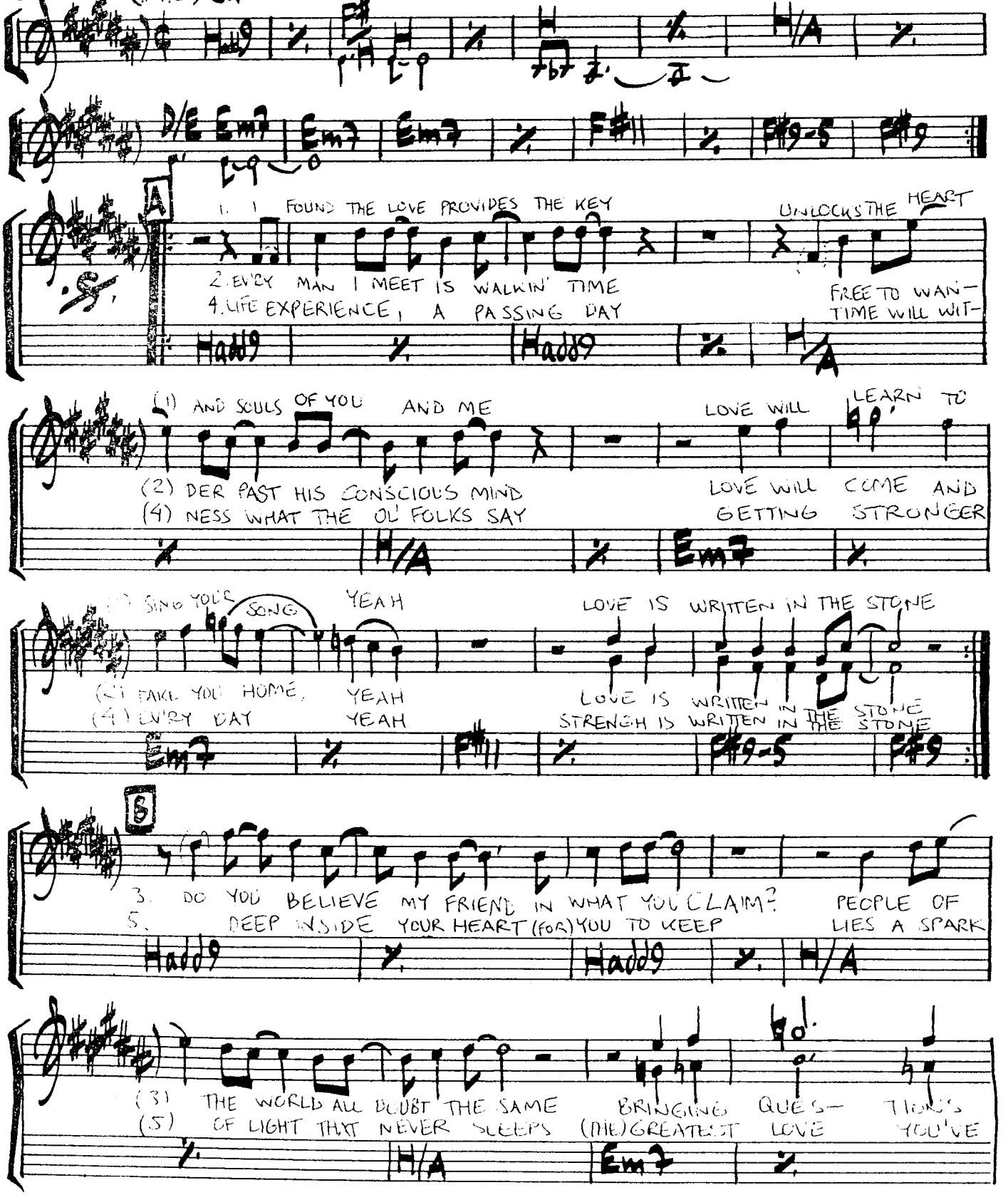

F
(HORN SOLO)
G
H
REPEAT TIL FADE

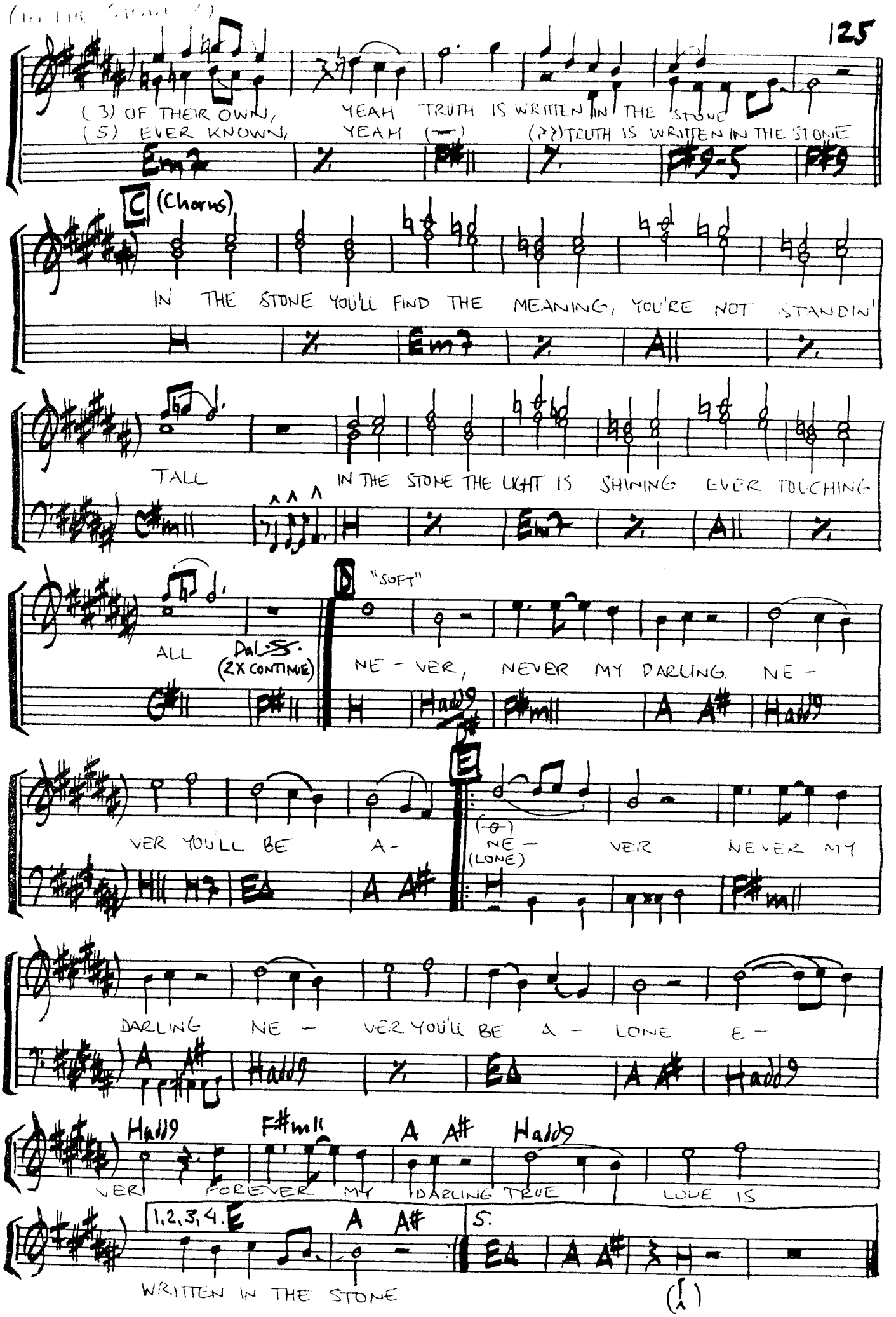
IN THE STONE

WRITTEN BY: MAURICE WHITE, DAVID FOSTER, ALLEE WILLIS

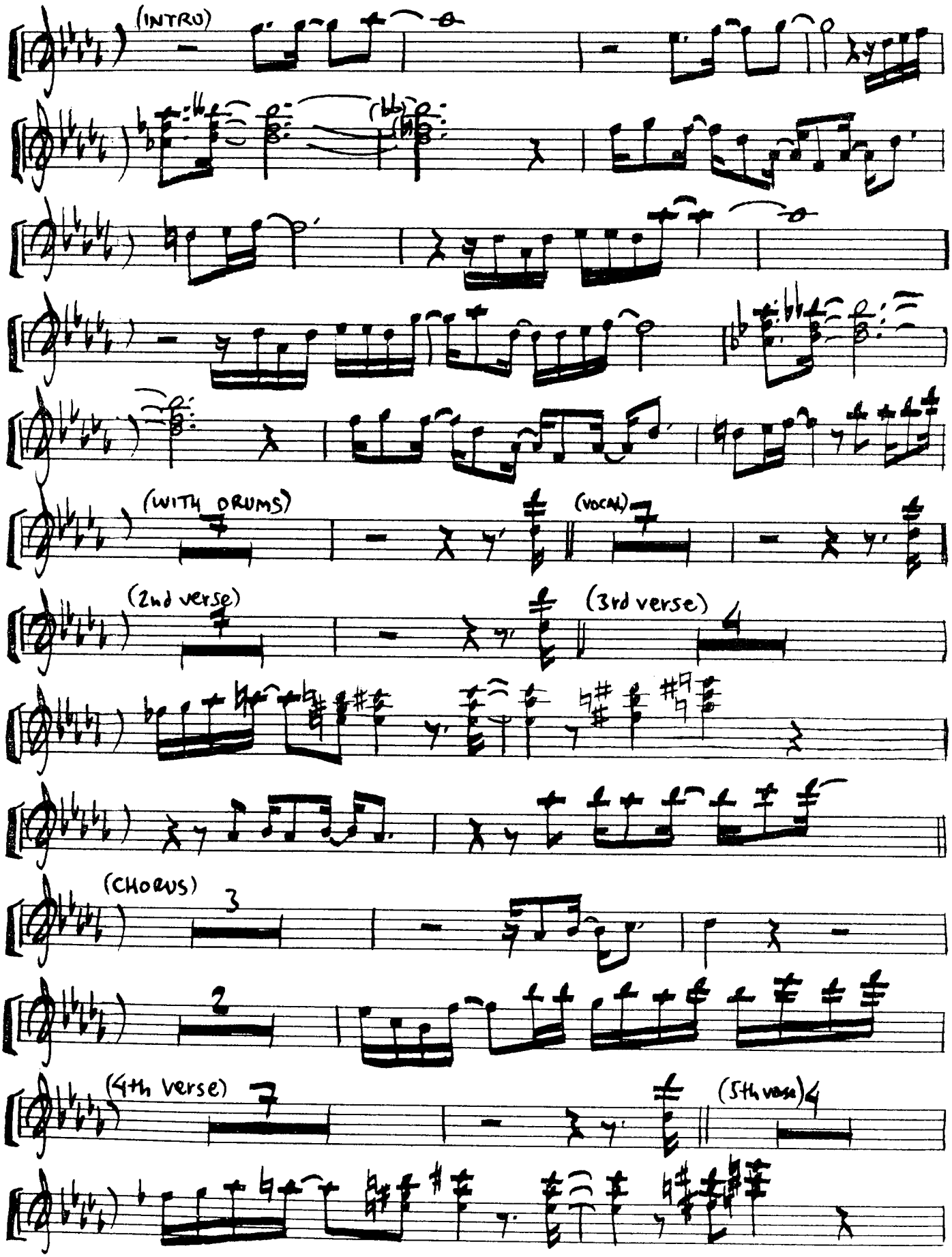
(FROM THE RECORD: "I AM" EARTH, WIND & FIRE" ~ 1979)

("PUNK") (INTRO) 3X

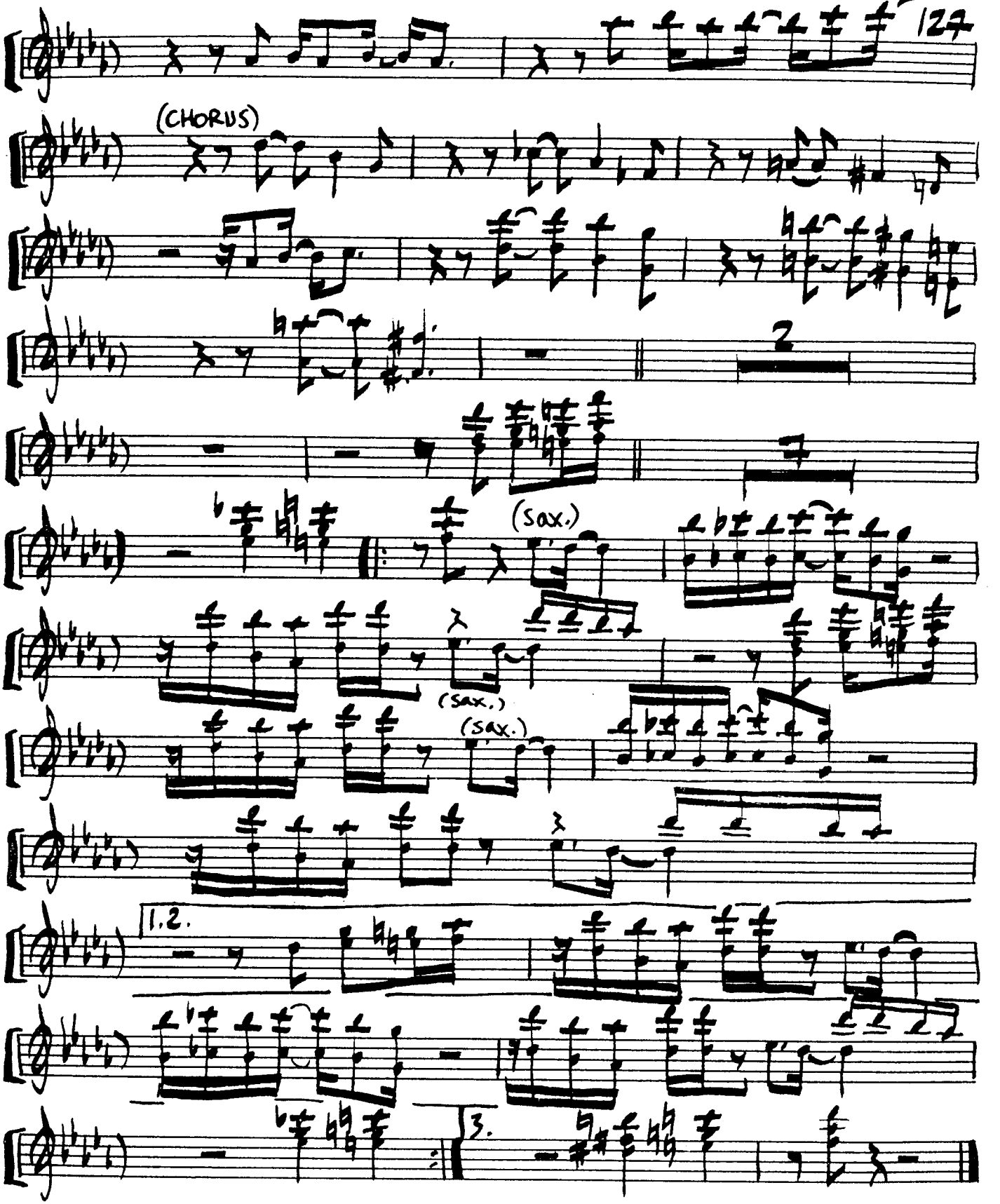



(3) OF THEIR OWN, YEAH TRUTH IS WRITTEN IN THE STONE
(5) EVER KNOWN, YEAH (—) (??)TRUTH IS WRITTEN IN THE STONE
Em7
F#9-5
F#9
C (Chorus)
IN THE STONE YOU'LL FIND THE MEANING, YOU'RE NOT STANDIN'
Em7
A
TALL
IN THE STONE THE LIGHT IS SHINING EVER TOUCHING
C#m11
ALL
Dal 𝄋
(2X CONTINUE)
D
"SOFT"
NE - VER, NEVER MY DARLING NE -
Hadd9
F#m11
A A#
VER YOU'LL BE A -
E
(—)
NE -
(LONE)
VER NEVER MY
DARLING NE - VER YOU'LL BE A - LONE E -
Hadd9
F#m11
A A#
VER FOREVER MY DARLING TRUE LOVE IS
1,2,3,4. E
5.
WRITTEN IN THE STONE
(!)

IN THE STONE (HORN ARR: JERRY HEY) (in B♭)



(IN THE STONE - HORNS - 2)

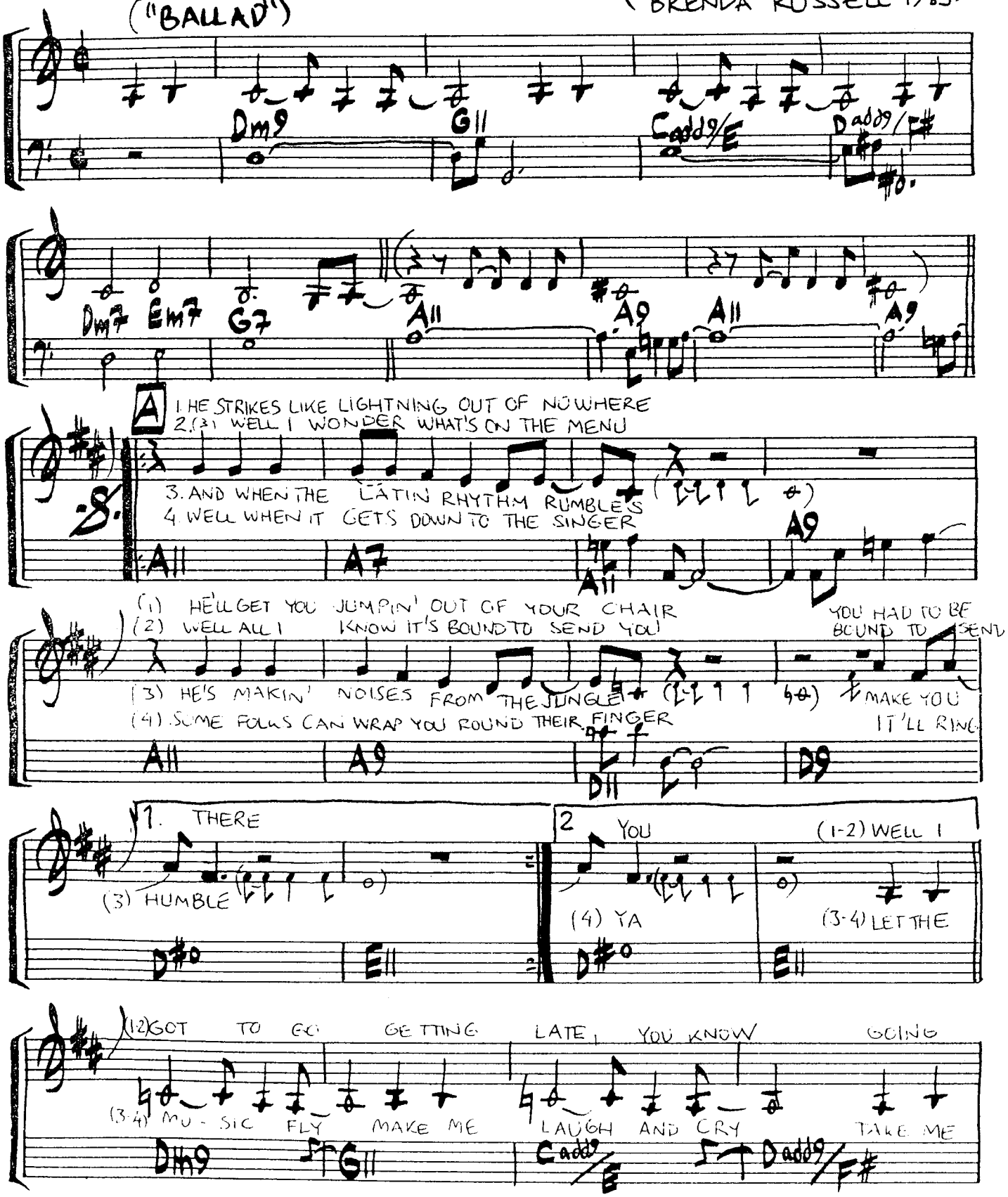


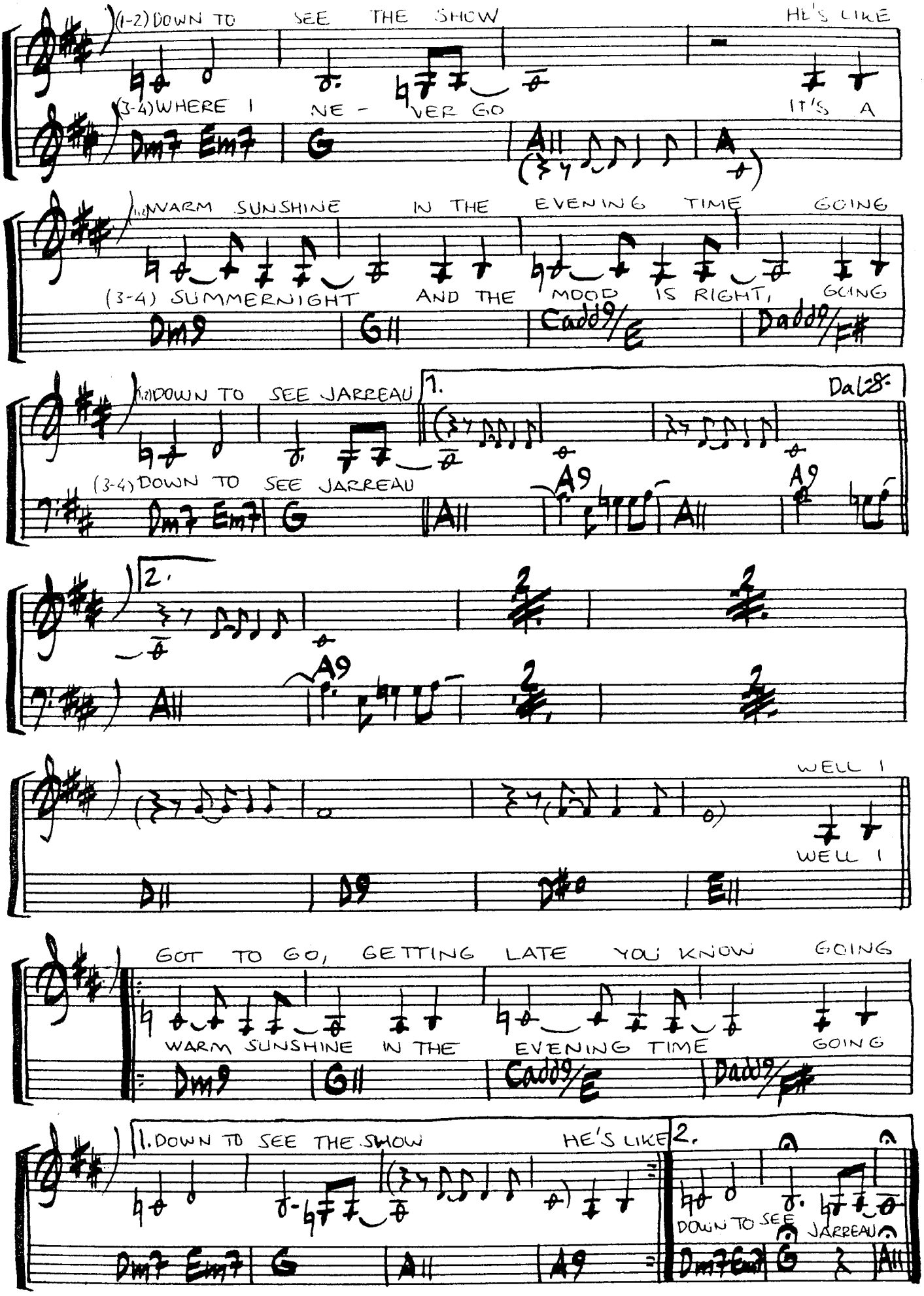
JARREAU

MUSIC/LYRICS:
BRENDA RUSSELL

("BALLAD")

(FROM THE RECORD,
"TWO EYES"
BRENDA RUSSELL 1983)

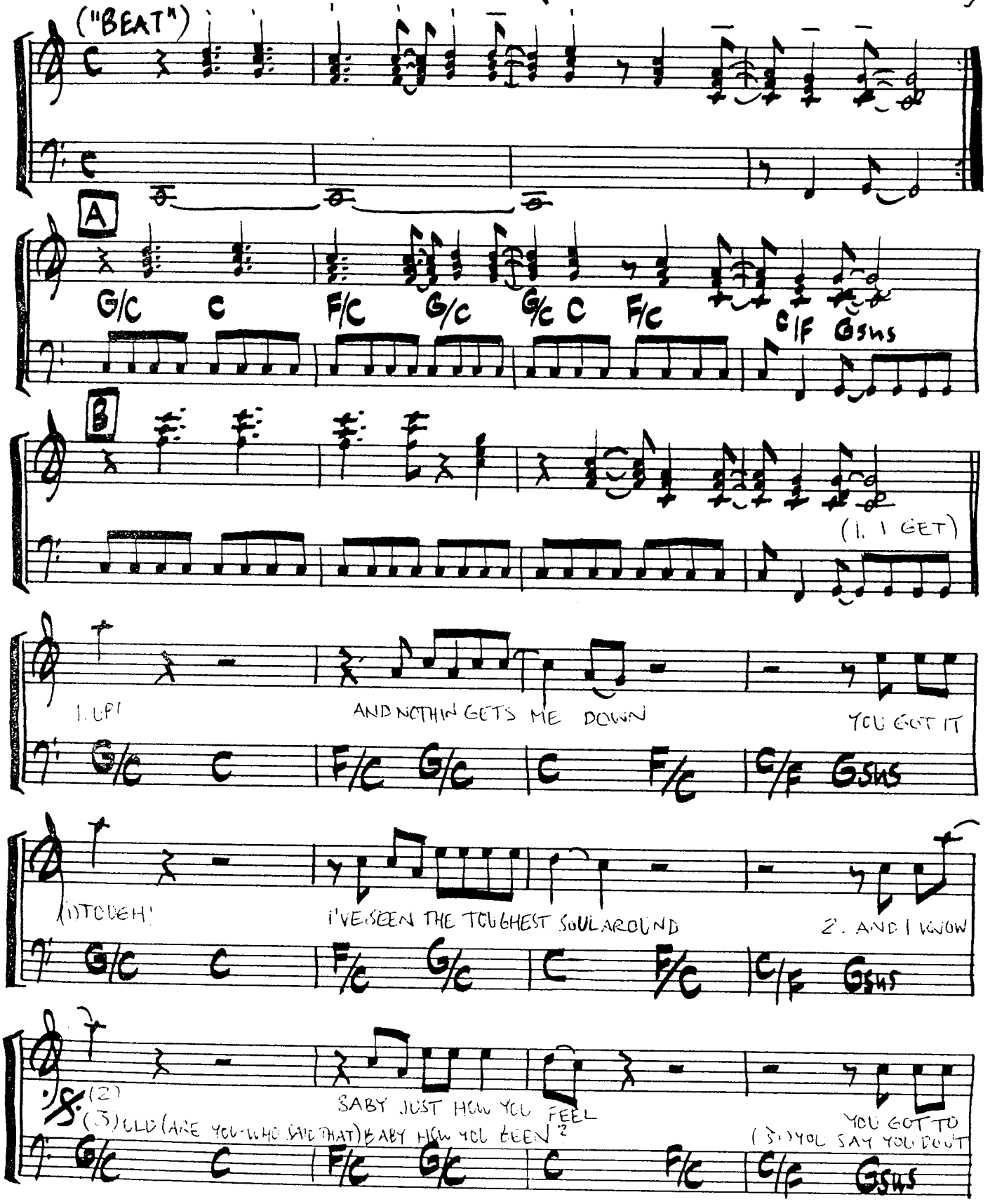


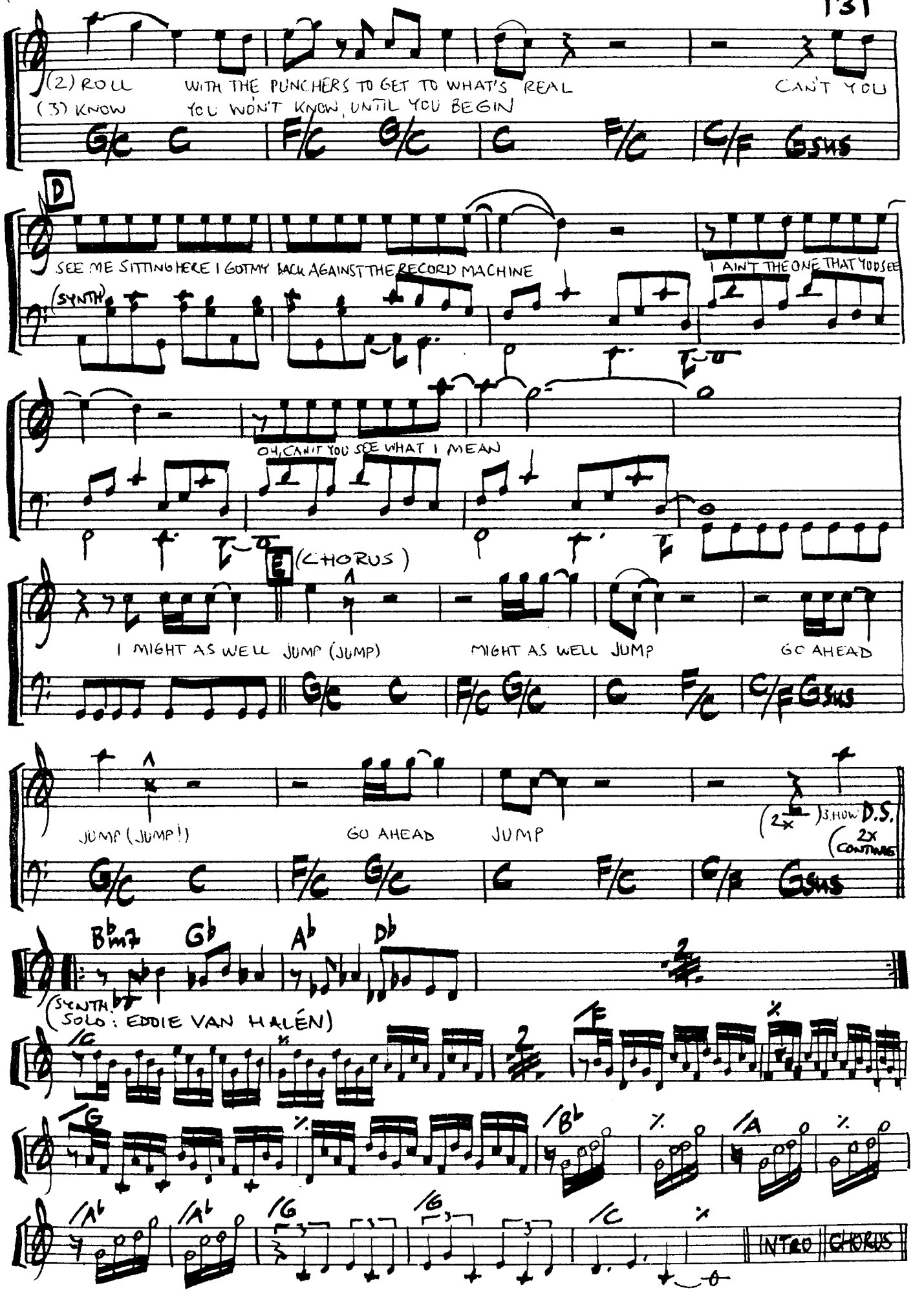

(1-2) DOWN TO SEE THE SHOW HE'S LIKE
(3-4) WHERE I NE - VER GO IT'S A
Dm7 Em7 G A11 A
WARM SUNSHINE IN THE EVENING TIME GOING
(3-4) SUMMERNIGHT AND THE MOOD IS RIGHT, GOING
Dm9 G11 Cadd9/E Dadd9/F#
DOWN TO SEE JARREAU
1. Dal 8.
(3-4) DOWN TO SEE JARREAU
Dm7 Em7 G A11 A9 A11 A9
2.
A9
WELL I
WELL I
D11 D9 D#o E11
GOT TO GO, GETTING LATE YOU KNOW GOING
WARM SUNSHINE IN THE EVENING TIME GOING
Dm9 G11 Cadd9/E Dadd9/F#
1. DOWN TO SEE THE SHOW HE'S LIKE
2.
DOWN TO SEE JARREAU
Dm7 Em7 G A11 A9 Dm7 Em7 G A11

JUMP

WRITTEN BY:
EDDIE VAN HALEN

(FROM THE RECORD: "1984"
1983 ~ VAN HALEN)



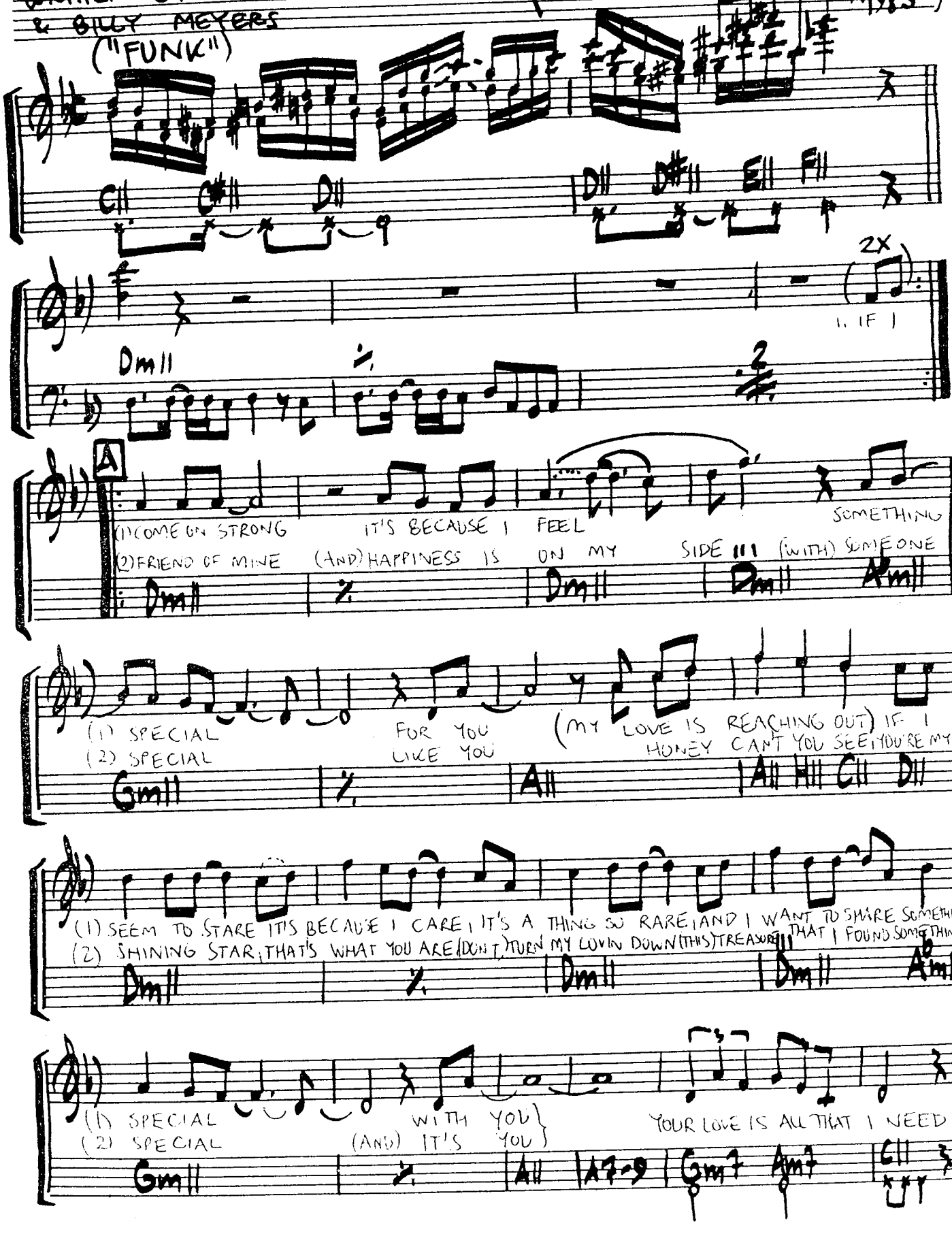

(2) ROLL WITH THE PUNCHERS TO GET TO WHAT'S REAL CAN'T YOU
(3) KNOW YOU WON'T KNOW, UNTIL YOU BEGIN
G/C C F/C G/C C F/C C/F GSUS
D
SEE ME SITTING HERE I GOT MY BACK AGAINST THE RECORD MACHINE I AIN'T THE ONE THAT YOU'D SEE
(SYNTH)
OH, CAN'T YOU SEE WHAT I MEAN
E (CHORUS)
I MIGHT AS WELL JUMP (JUMP) MIGHT AS WELL JUMP GO AHEAD
JUMP (JUMP!) GO AHEAD JUMP
(2x) 3. NOW D.S. 2X CONTINUE
Bbm7 Gb Ab Db
(SYNTH SOLO: EDDIE VAN HALEN)
INTRO CHORUS

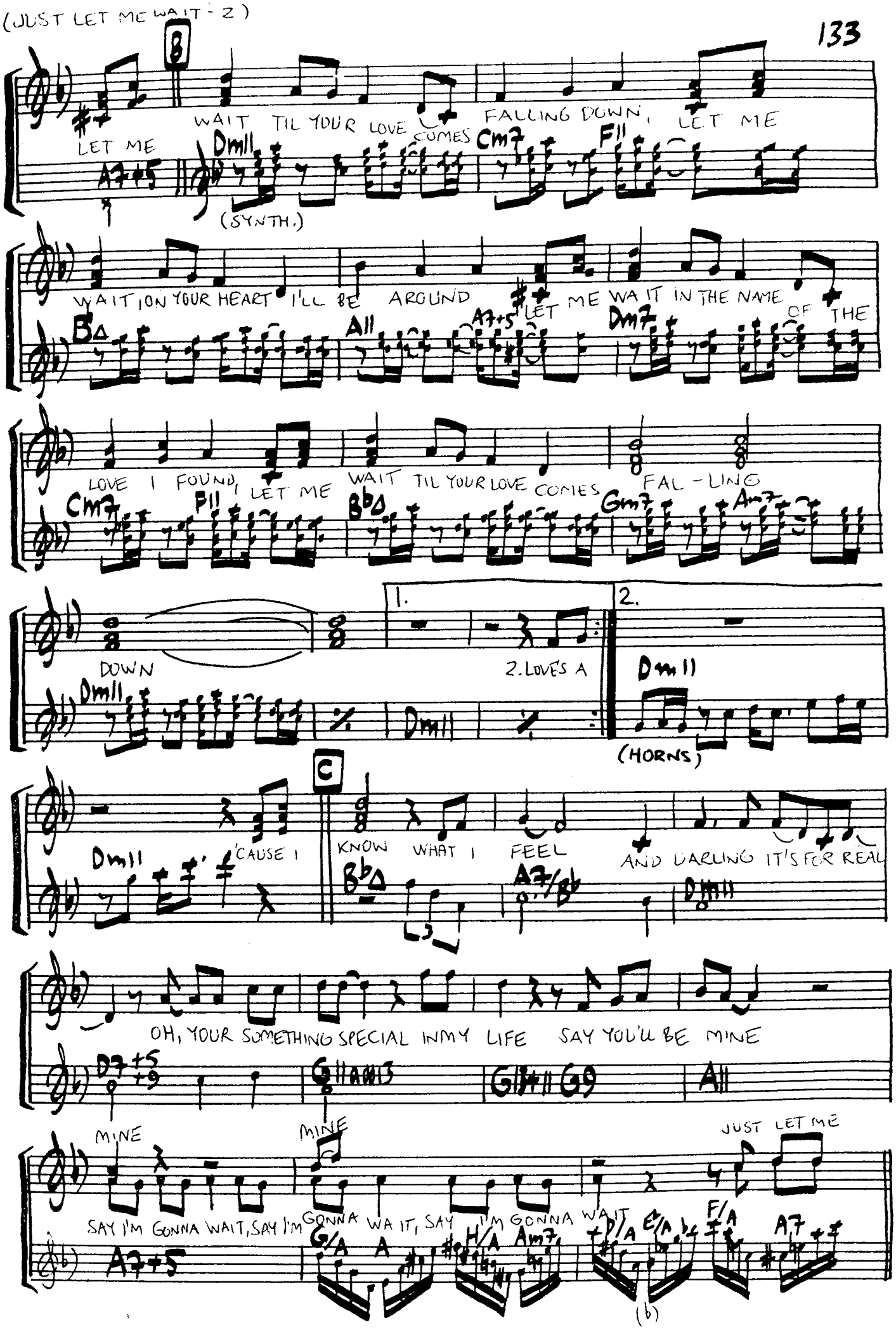
JUST LET ME WAIT

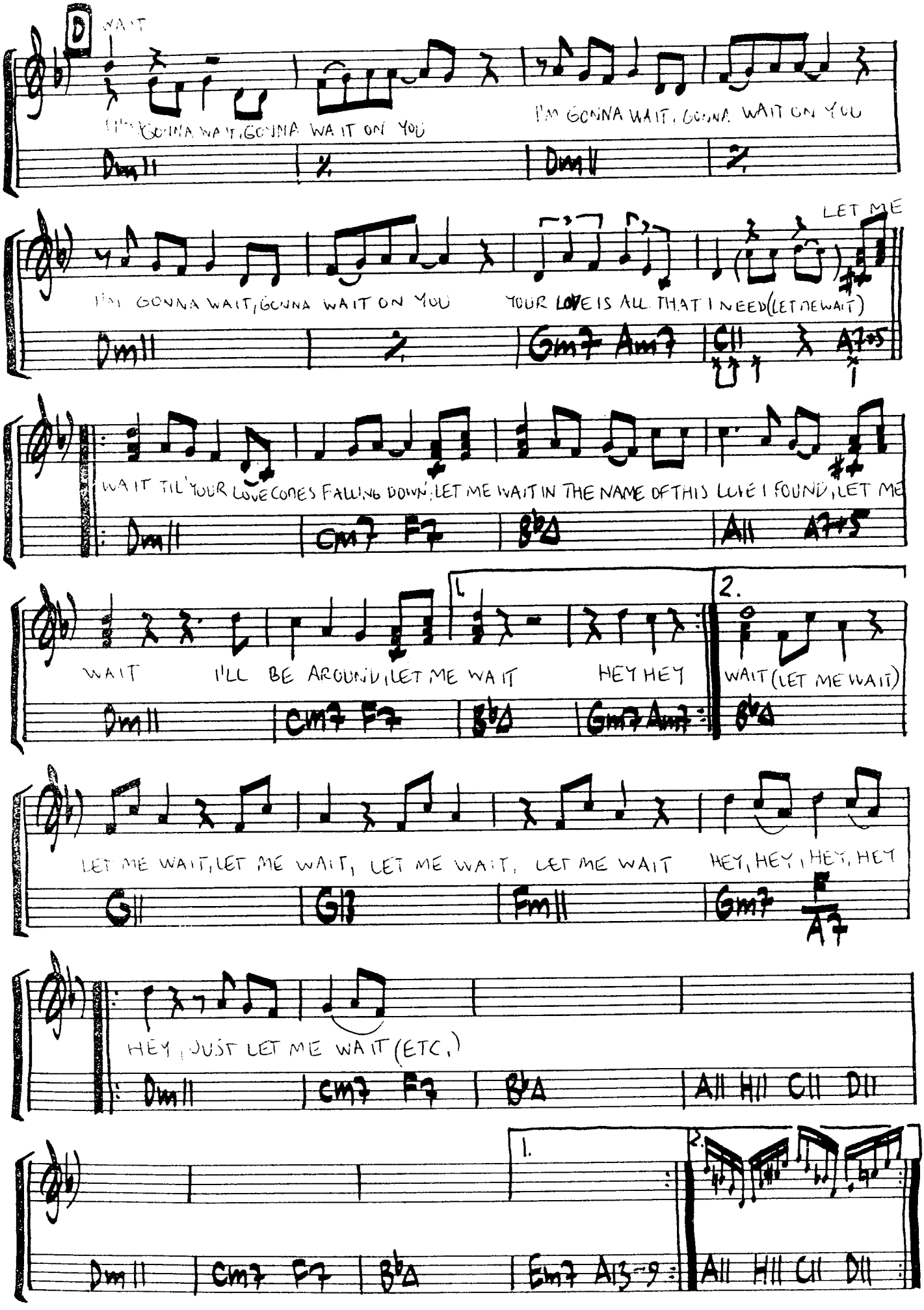
(FROM THE RECORD: "FEEL MY SOUL" - JENNIFER HOLLIDAY ~1983)

WRITTEN BY: JON LIND & BILLY MEYERS

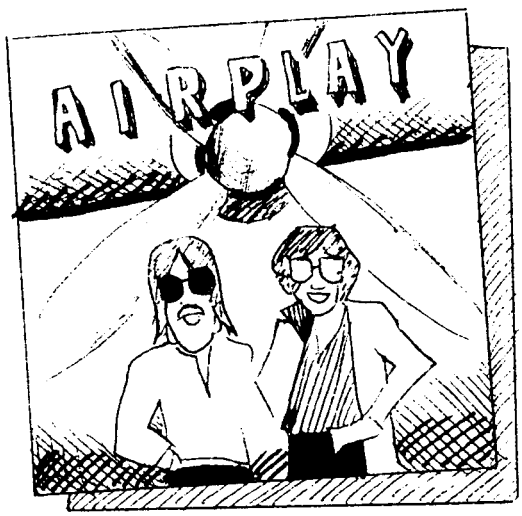
("FUNK")




B
LET ME WAIT TIL YOUR LOVE COMES FALLING DOWN, LET ME
A7+5
Dm11
(SYNTH.)
Cm7
F11
WAIT, ON YOUR HEART I'LL BE AROUND LET ME WAIT IN THE NAME OF THE
B
A11
A7+5
Dm7
LOVE I FOUND, LET ME WAIT TIL YOUR LOVE COMES FAL-LING
Cm7
F11
B♭
Gm7
Am7
DOWN
Dm11
1.
2. LOVE'S A
2.
Dm11
(HORNS)
C
'CAUSE I KNOW WHAT I FEEL AND DARLING IT'S FOR REAL
Dm11
B♭
A7/B♭
Dm11
OH, YOUR SOMETHING SPECIAL IN MY LIFE SAY YOU'LL BE MINE
D7+5
G11 A0013
G11 G9
A11
MINE
MINE
JUST LET ME
SAY I'M GONNA WAIT, SAY I'M GONNA WAIT, SAY I'M GONNA WAIT
A7+5
G/A
A
H/A
Am7
D/A
E/A
F/A
A7
(b)


D
WAIT
I'M GONNA WAIT, GONNA WAIT ON YOU
I'M GONNA WAIT, GONNA WAIT ON YOU
Dm11
Dm11
I'M GONNA WAIT, GONNA WAIT ON YOU
YOUR LOVE IS ALL THAT I NEED (LET ME WAIT)
LET ME
Dm11
Gm7 Am7
C11
A7+5
WAIT TIL' YOUR LOVE COMES FALLING DOWN; LET ME WAIT IN THE NAME OF THIS LOVE I FOUND, LET ME
Dm11
Gm7 F7
B♭Δ
A11
A7+5
WAIT
I'LL BE AROUND, LET ME WAIT
HEY HEY
1.
2.
WAIT (LET ME WAIT)
Dm11
Gm7 F7
B♭Δ
Gm7 Am7
B♭Δ
LET ME WAIT, LET ME WAIT, LET ME WAIT, LET ME WAIT
HEY, HEY, HEY, HEY
G11
G11
Fm11
Gm7
F
A7
HEY, JUST LET ME WAIT (ETC.)
Dm11
Gm7 F7
B♭Δ
A11 H11 C11 D11
1.
2.
Dm11
Gm7 F7
B♭Δ
Em7 A13-9
A11 H11 C11 D11

SLICKA PLATTOR



"AIRPLAY"

"THE BEST OF ME"
DAVID FOSTER

"JARREAU"

"BLUE DESERT"
MARC JORDAN

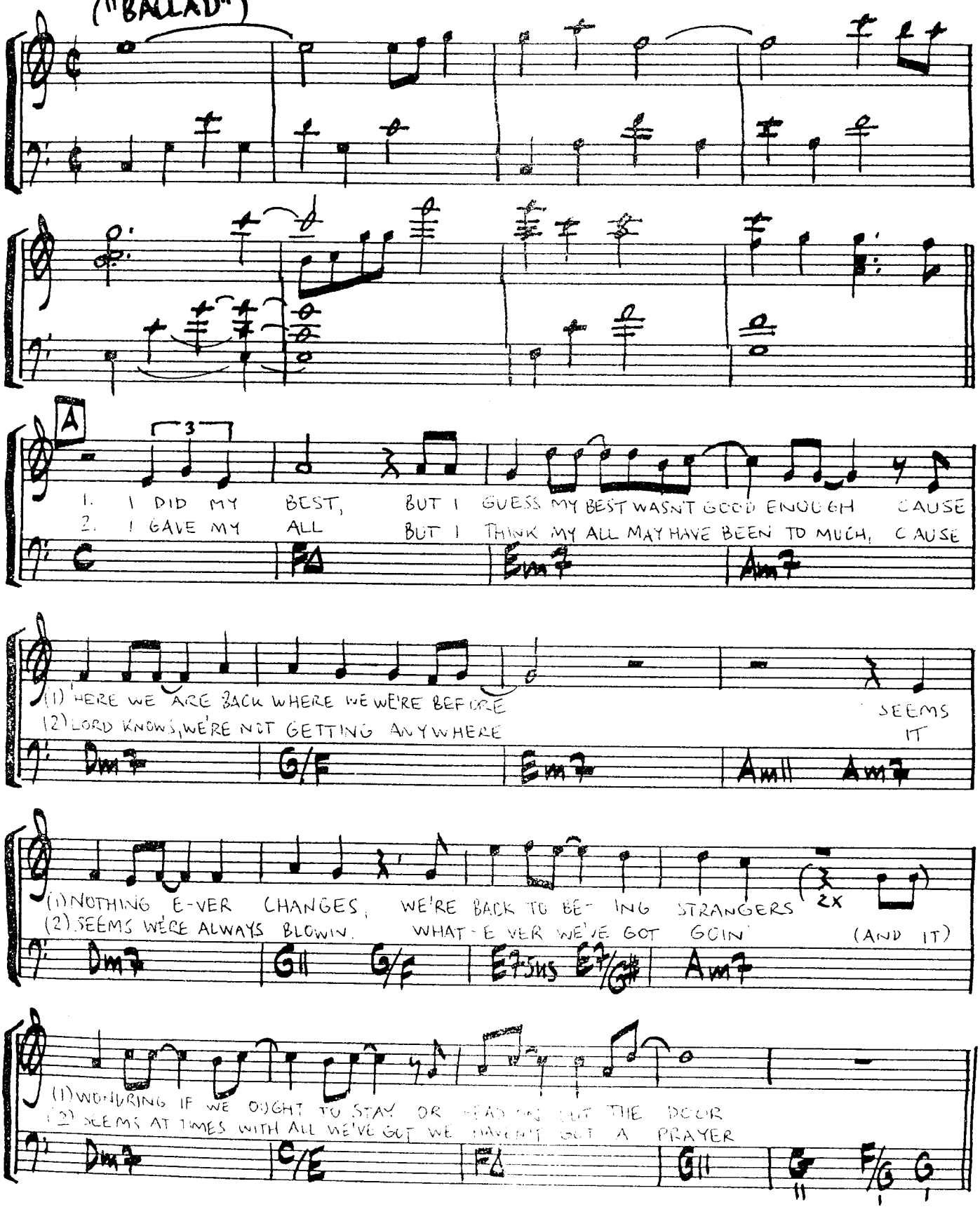
"RUNAWAY"
BILL CHAMPLIN

JUST ONCE

WRITTEN BY BARRY MANN & CYNTHIA WEIL

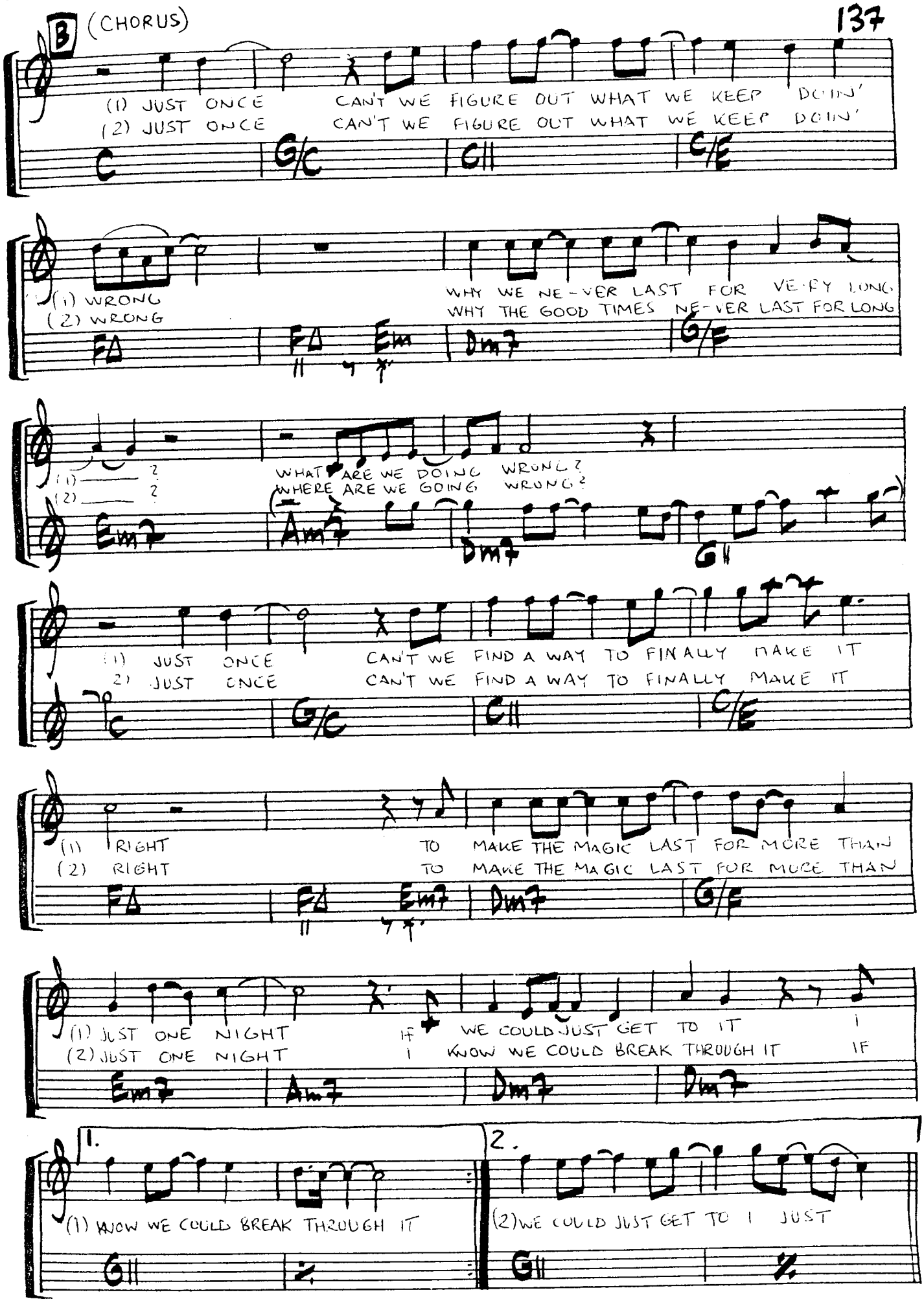
(FROM THE RECORD: "THE DUDE" ~ QUINCY JONES ~ 1981)

("BALLAD")

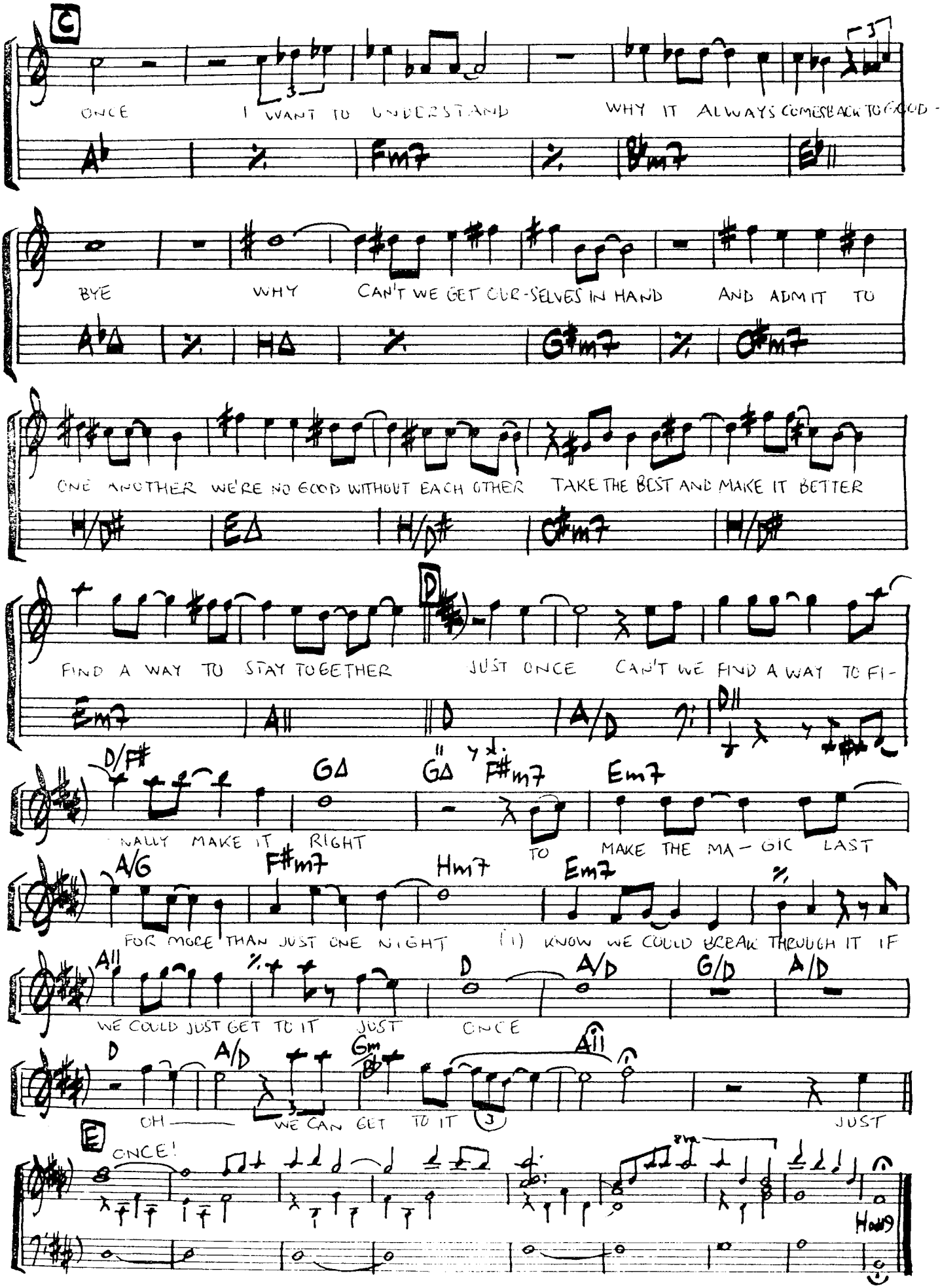


(JUST ONCE - 2)

B (CHORUS)



(JUST ONCE - 3)


C
ONCE I WANT TO UNDERSTAND WHY IT ALWAYS COMES BACK TO GOOD-
BYE WHY CAN'T WE GET OUR-SELVES IN HAND AND ADMIT TO
ONE ANOTHER WE'RE NO GOOD WITHOUT EACH OTHER TAKE THE BEST AND MAKE IT BETTER
D
FIND A WAY TO STAY TOGETHER JUST ONCE CAN'T WE FIND A WAY TO FI-
NALLY MAKE IT RIGHT TO MAKE THE MA-GIC LAST
FOR MORE THAN JUST ONE NIGHT (I) KNOW WE COULD BREAK THROUGH IT IF
WE COULD JUST GET TO IT JUST ONCE
OH— WE CAN GET TO IT JUST
E
ONCE!
Hold

KURIOSA

BAKED POTATO!
är en Club i LA där man ofta kan höra förstklassig SLICK.

FRANK STALLONE är precis som man skulle kun tro bror till SILVESTER STALLONE -- alias RAMBO & ROCKY.

QUINCY JONES GJORDE SINA FÖRSTA INSPELNINGAR UNDER EGET NAMN I SVERIGE 1953.

JAPANER GILLAR SLICK MUSIK!

Tom Scotts plattor "Desire" och "Target" är inspelade "live" i studion direkt in på 2 kanaler för att få en äkta känsla.

JERRY HEY HAR ARRANGERAT BLÅS PÅ DE FLESTA SLICK-PLATTORNA

Richard Page - en av de mest anlitade studiosångarna hade under slutet av 70-talet gruppen PAGES tillsammans med Steve George. Ombildade gruppen till MR MISTER som under1985 fick stora framgångar.. Han valde tydligen rätt när han satsade på den egna musiken istället för att tacka JA Till erbjudanden att bli sångare i såväl TOTO som CHICAGO.

FEE WAYBILL ÄR SÅNGARE I the TUBES.

DAVID FOSTER är mycket för-tjust i BJÖRN SKIFS och lär ha alla hans plattor.

"HE'S LIKE WARM SUNSHINE — IN THE EVENING TIME"

(Brenda Russell om Al Jarreau)

RHYTHM HERITAGE
bestod på sin tid bl a av
Jay Graydon
Michael O'Martian
Ernie Watts
och Ed Greene

QUINCY JONES LP "the Dude" belönades 1981 med hela 12 grammyl. JAMES INGRAM fick personligen 3 av dem (bästa nya artist, bäste manlige popsångare, bäste R&B-sångare. Han är den förste att få dessa utmärkelser utan att ha gjort någon egen solo-platta.

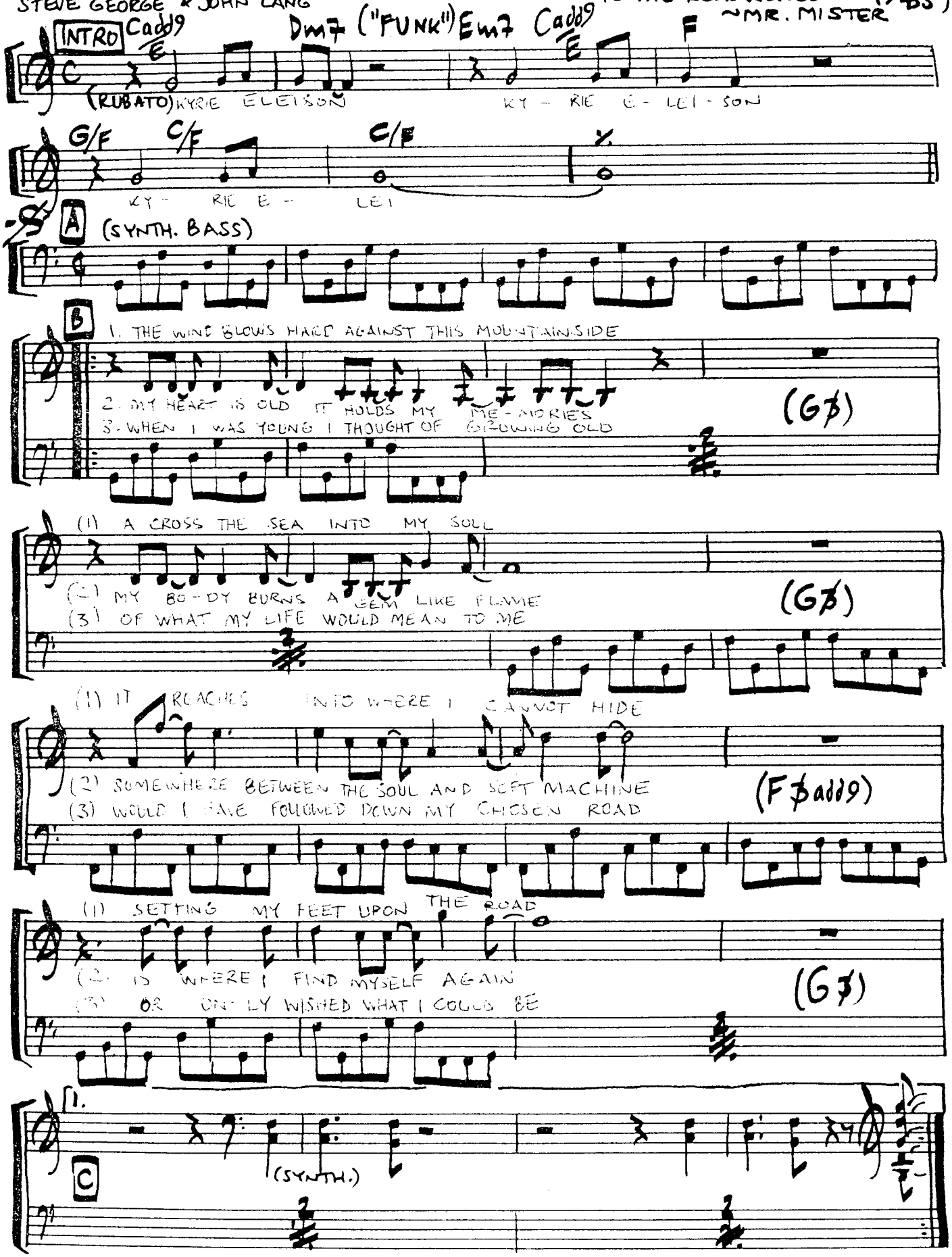
BILL CHAMPLIN (numera medlem i Chicago) medverkar som solosångare även på
Captain fingers (L Ritenour)
Dreams in stone (M Berger)
Happy! people (P DaCosta)
Sunlight (H Hancock)

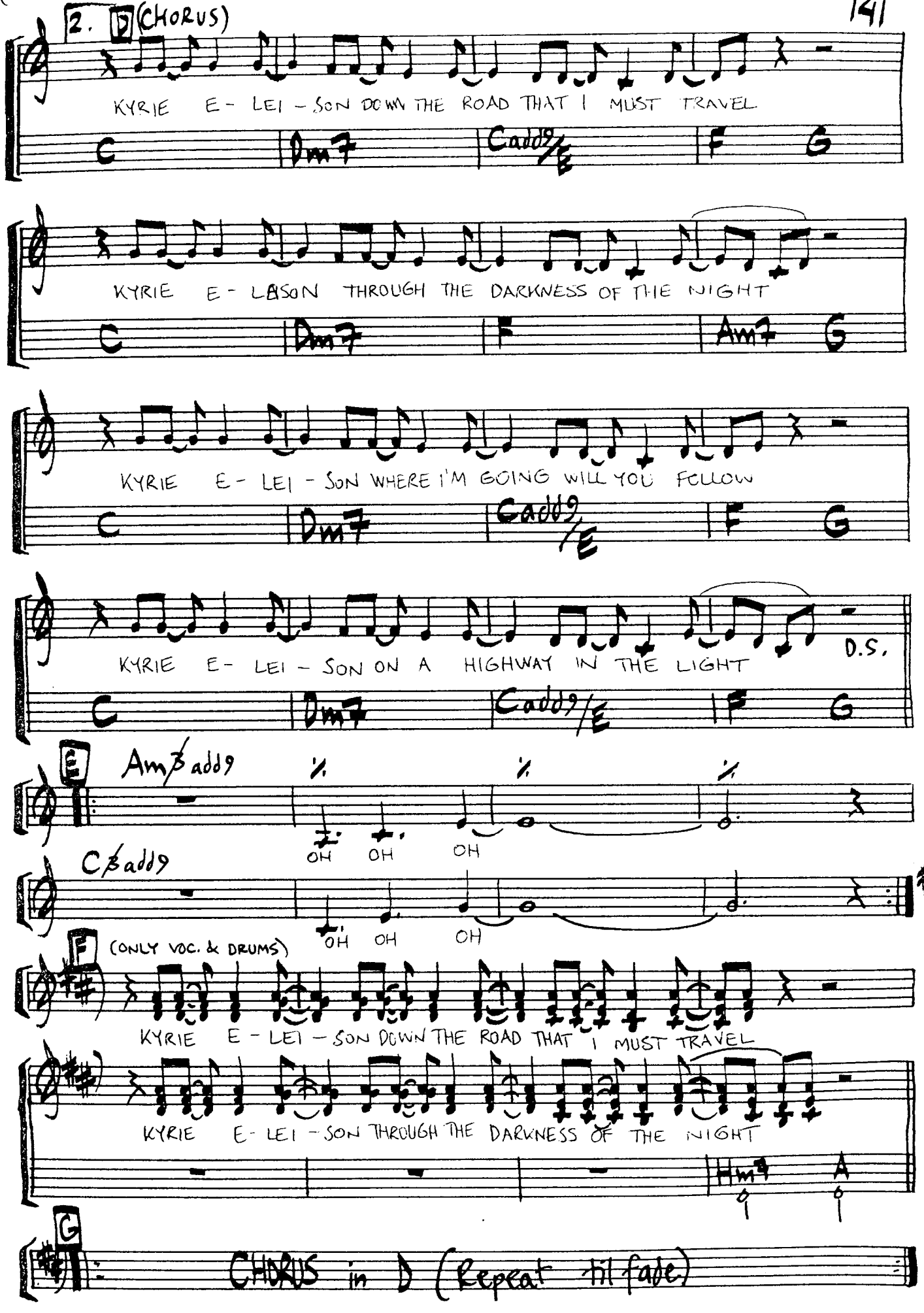
På 60-talet närmare bestämt 1968 släppte Tamla-Motown en platta med Eivets Rednow. Det var ingen annan än Stevie Wonder vilket man kan se om man läser namnet baklänges.

KYRIE

WRITTEN BY: RICHARD PAGE, STEVE GEORGE & JOHN LANG

(FROM THE RECORD: "WELCOME TO THE REAL WORLD" -1985 ~MR. MISTER)

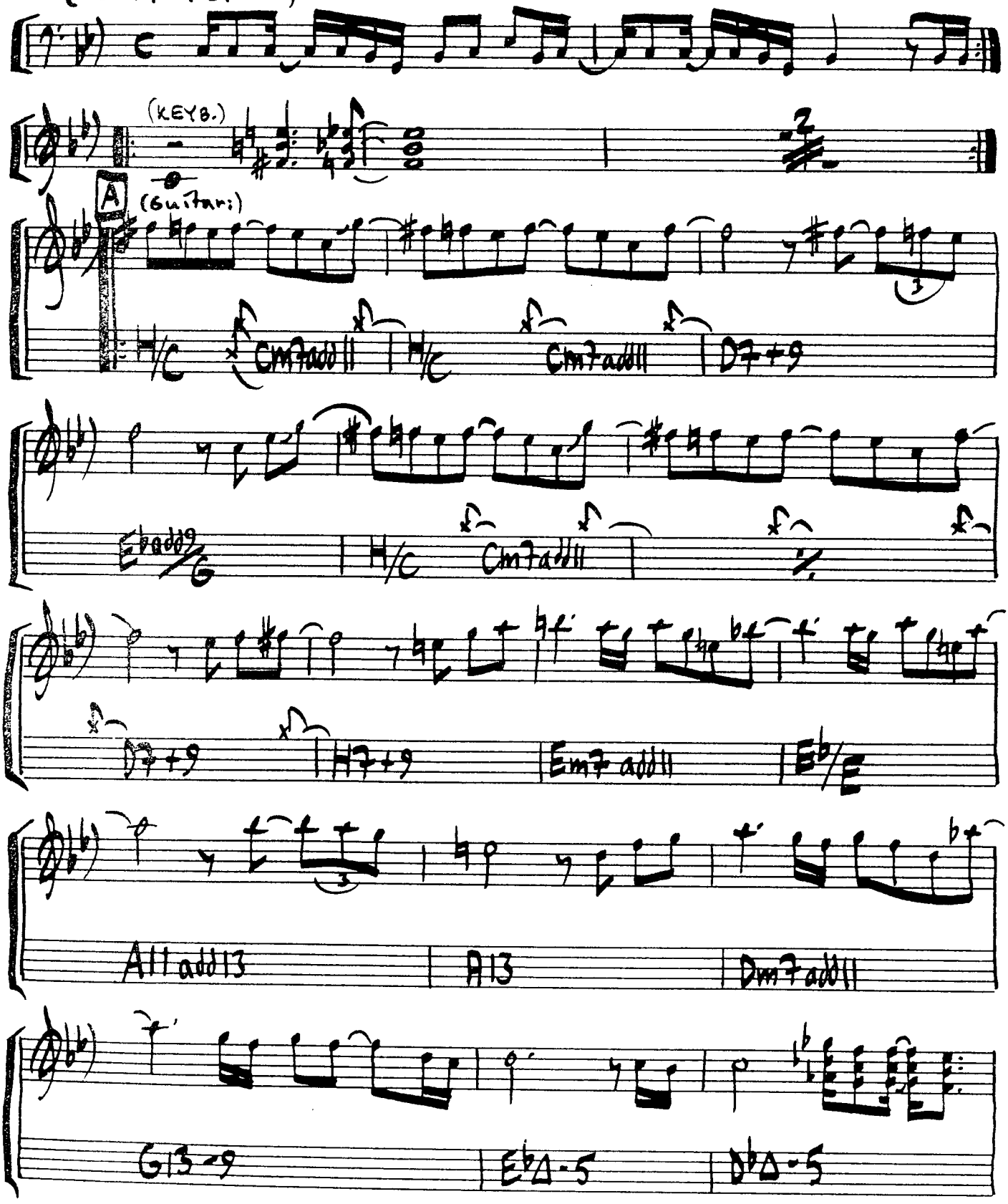


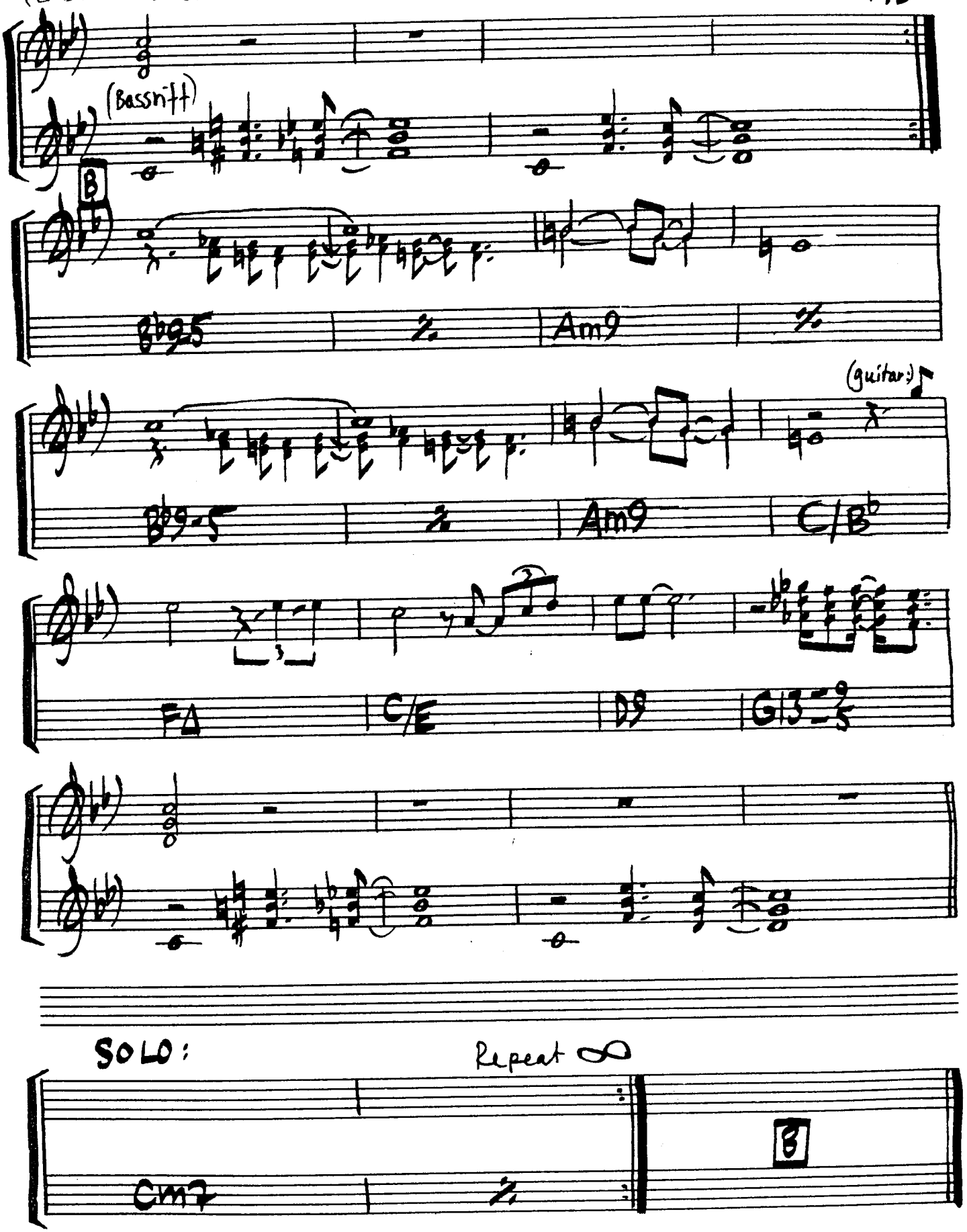

2. D (CHORUS)
KYRIE E - LEI - SON DOWN THE ROAD THAT I MUST TRAVEL
C Dm7 Cadd9/E F G
KYRIE E - LEISON THROUGH THE DARKNESS OF THE NIGHT
C Dm7 F Am7 G
KYRIE E - LEI - SON WHERE I'M GOING WILL YOU FOLLOW
C Dm7 Cadd9/E F G
KYRIE E - LEI - SON ON A HIGHWAY IN THE LIGHT
D.S.
C Dm7 Cadd9/E F G
E
Am/Badd9
OH OH OH
C/Badd9
OH OH OH
F
(ONLY VOC. & DRUMS)
KYRIE E - LEI - SON DOWN THE ROAD THAT I MUST TRAVEL
KYRIE E - LEI - SON THROUGH THE DARKNESS OF THE NIGHT
Hm9 A
G
CHORUS in D (Repeat til fade)

LAST NITE

WRITTEN BY:
LARRY CARLTON
("SOFT FUNK")

(FROM THE RECORD
"SLEEPWALK"
LARRY CARLTON 1982

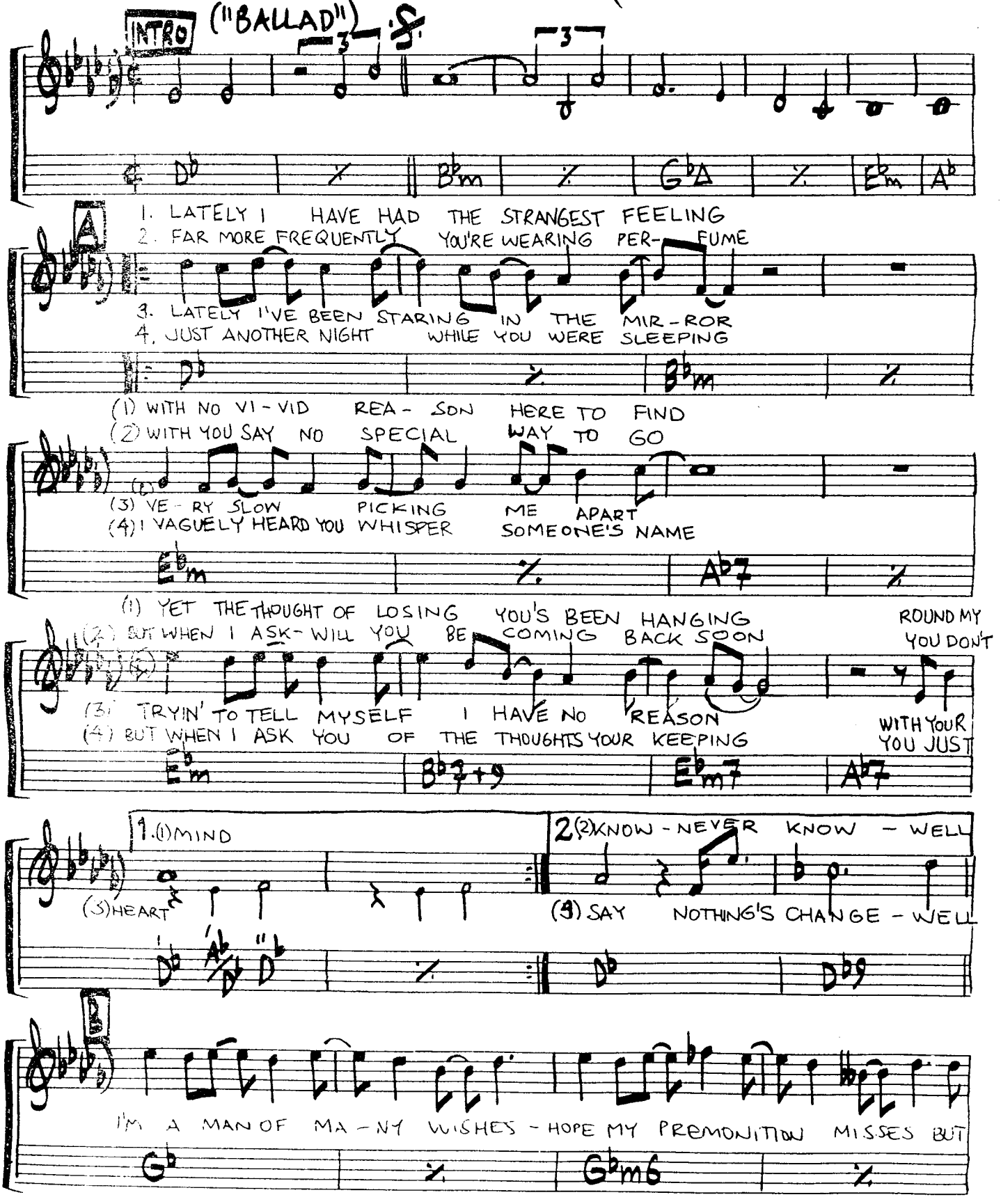



(Bassriff)
B
Bb9.5
Am9
(guitar)
Bb9.5
Am9
C/Bb
FA
C/E
D9
G13-9/5
SOLO:
Repeat ∞
Cm7
B

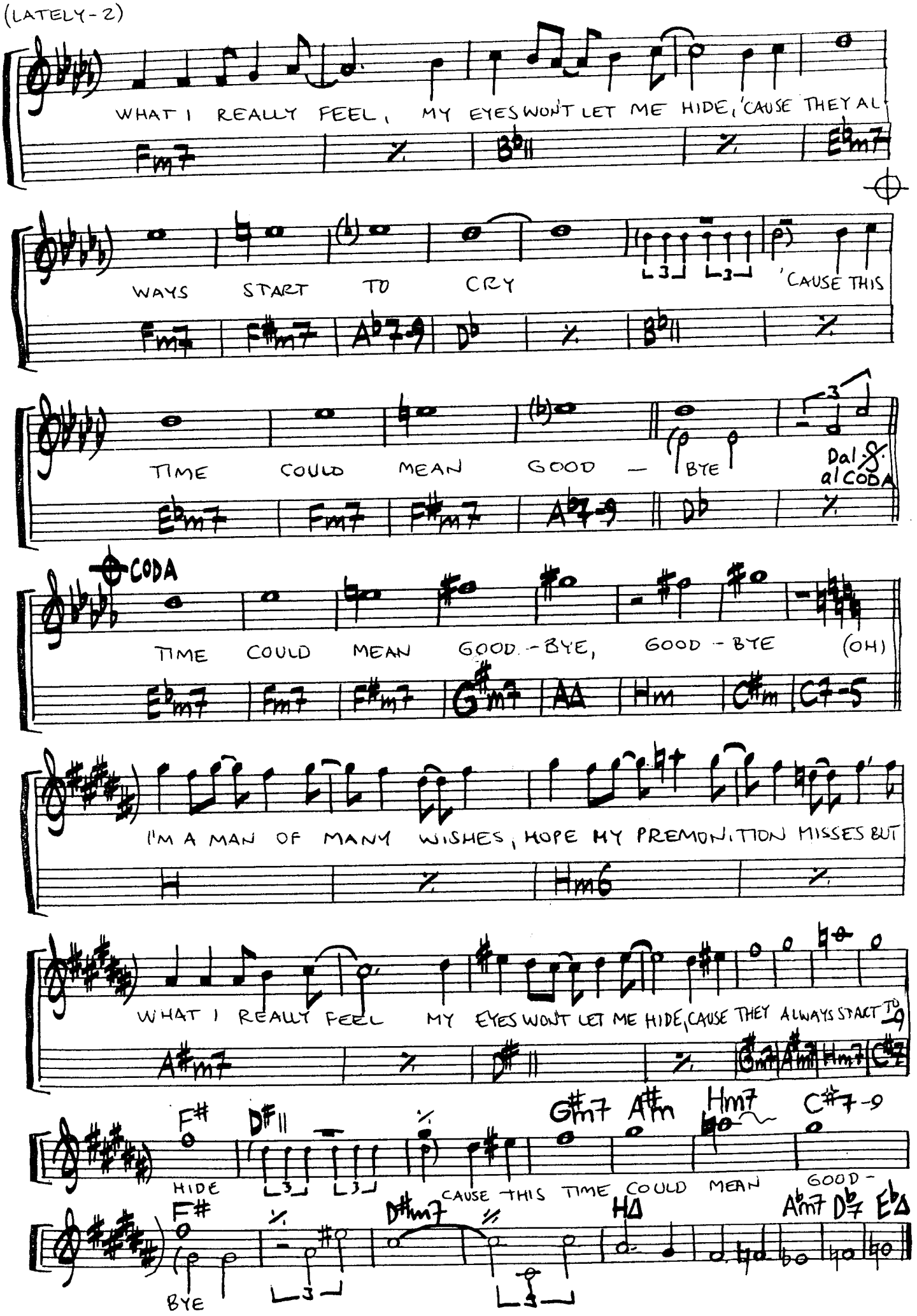
LATELY

MUSIC & LYRICS: STEVIE WONDER

("BALLAD" FROM LP "HOTTER THAN JULY" S. WONDER ~ 1980)



(LATELY-2)


WHAT I REALLY FEEL, MY EYES WON'T LET ME HIDE, 'CAUSE THEY AL-
WAYS START TO CRY 'CAUSE THIS
TIME COULD MEAN GOOD - BYE
Dal ℵ al CODA
CODA
TIME COULD MEAN GOOD-BYE, GOOD-BYE (OH)
I'M A MAN OF MANY WISHES, HOPE MY PREMONITION MISSES BUT
WHAT I REALLY FEEL MY EYES WON'T LET ME HIDE, CAUSE THEY ALWAYS START TO
HIDE
CAUSE THIS TIME COULD MEAN GOOD-
BYE

LEARN TO LOVE AGAIN

WRITTEN BY: DAVID FOSTER, JAY GRAYDON & RICHARD PAGE

("FROM THE RECORD: "SING ALL THE BLUES AWAY" ~LOU RAWLS-1986)

("BALLAD")

C | F/A | G/H | C | F | Gsus G

A

1. ONCE YOU AND I WERE TWO - WE WERE LOVE THE WIND OF
2. ONCE YOU WOULD HOLD MY HAND IN THE RAIN YOU'VE NE - VER
3. YOU WERE THE BRIGHTEST STAR IN THE SKY (3) NIGHTS WERE
4. YOU WERE THE STRONGEST PART OF MY LIFE I CAN'T BELIEVE WE'VE

C | F/A | G/H | C | FΔ

(1) LOVE THAT'S HARD TO
(2) WANT TO SEE ME
(3) FILLED WITHIN THIS
(4) LET IT GO THIS

1. FIND

LOVE

G11 G7 | C | G11 G

2. CRY

(1-3) CAUGHT UP IN THE
FAR (24) IF THERE'S A SECOND

C | C11 C7

B

(1-3) GAME I LET YOU GET AWAY AND I WAS TO AFRAID
(24) CHANCE IT'S ONE WE GOT TO TAKE LET'S MAKE IT RIGHT AGAIN

F | Cm7 F7 | B♭ | Asus A7

TO MAKE YOU STAY. OH,
AND HEEL ALL THE WOUNDS WE MADE

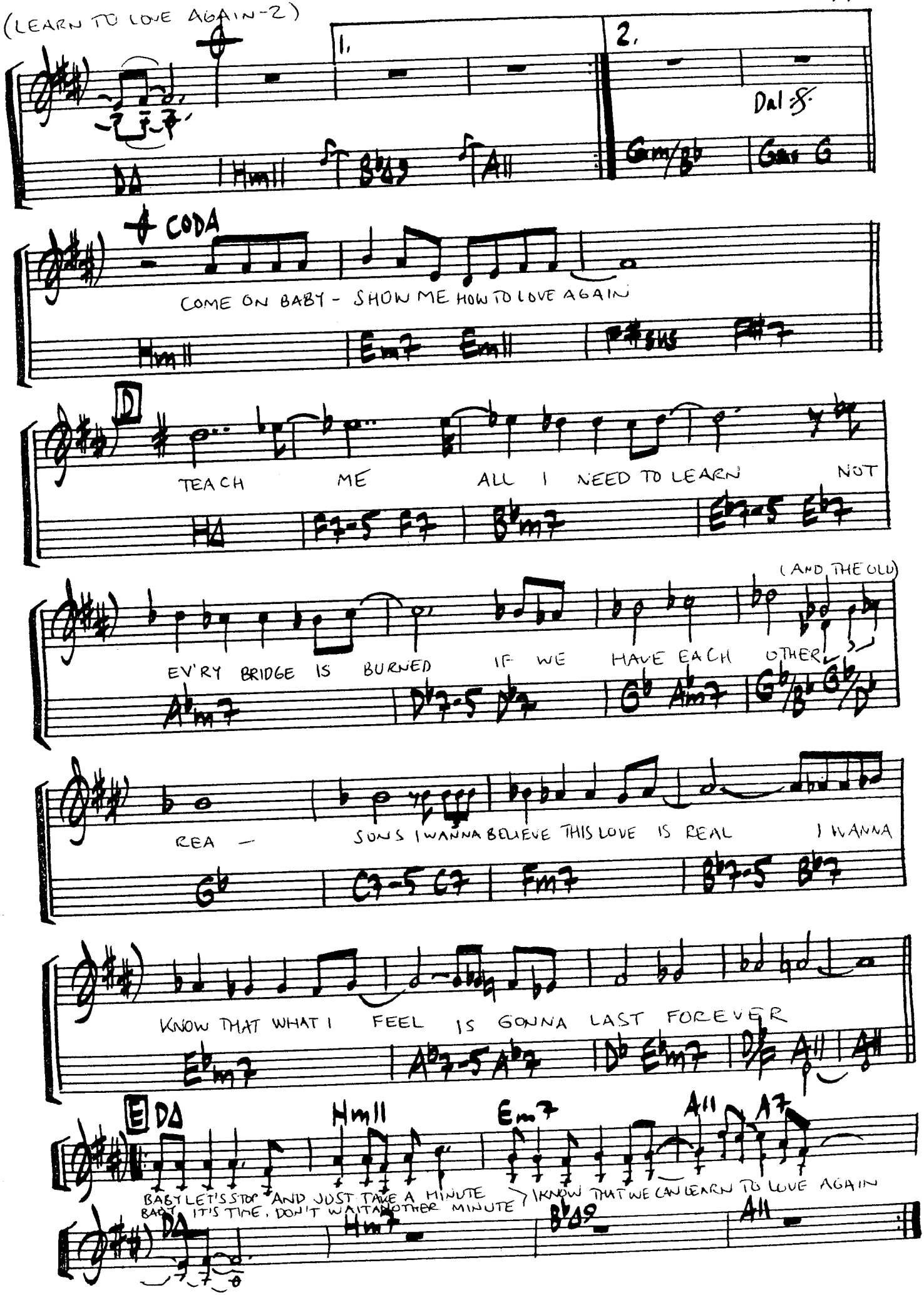
Dm Dm/C | B♭Δ | C11 | %

C

BABY LET'S STOP AND JUST TAKE A MINUTE I KNOW THAT WE CAN LEARN TO LOVE AGAIN
BABY IT'S TIME DON'T WAIT ANOTHER MINUTE I KNOW THAT WE CAN LEARN TO LOVE AGAIN

DΔ | Hm11 | Em7 | A11 A7

(LEARN TO LOVE AGAIN-2)

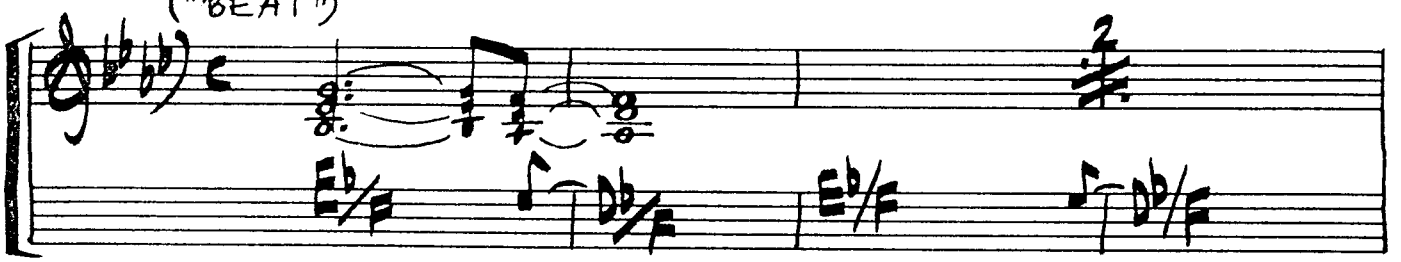


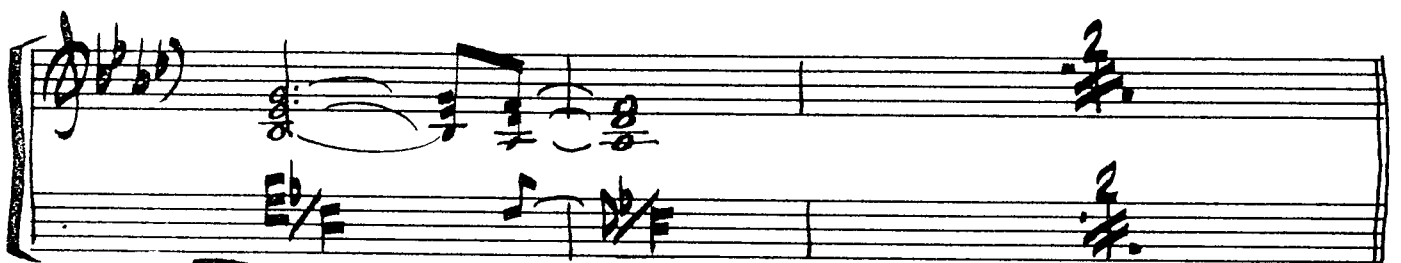
LET'S START ALL OVER

MUSIC/LYRICS: JACK WAGNER, NATHAN EAST, MARCEL EAST

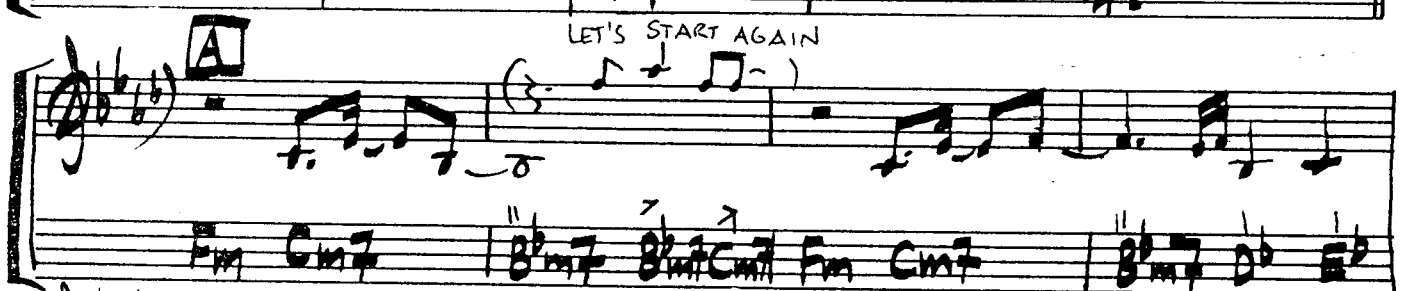
(FROM THE RECORD: "LIGHTING UP THE NIGHT" ~JACK WAGNER 1985)

("BEAT")

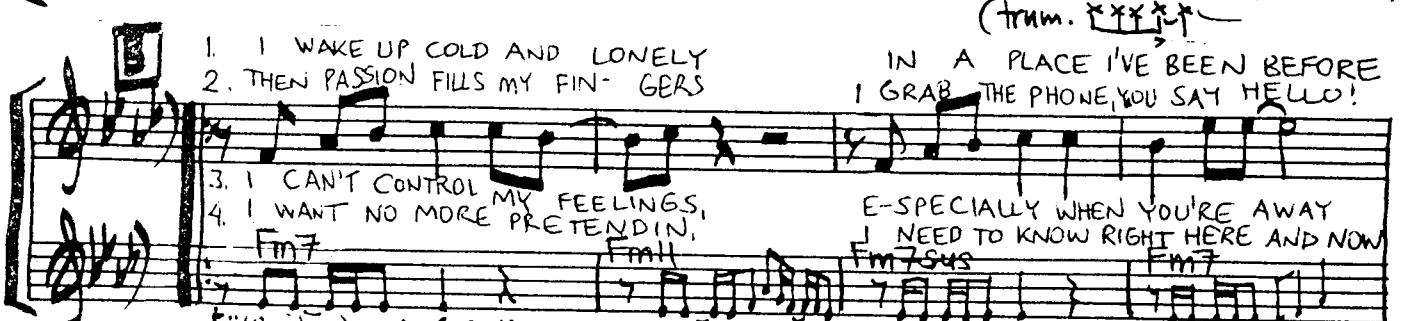


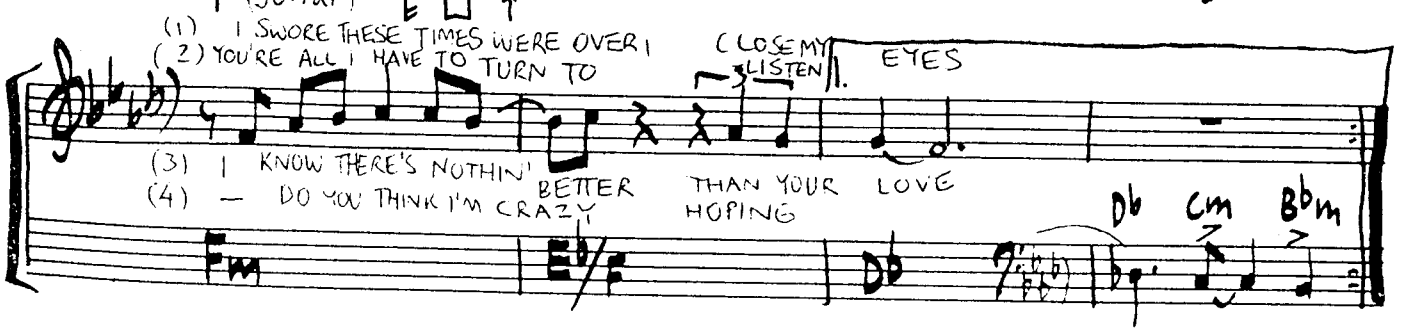


LET'S START AGAIN

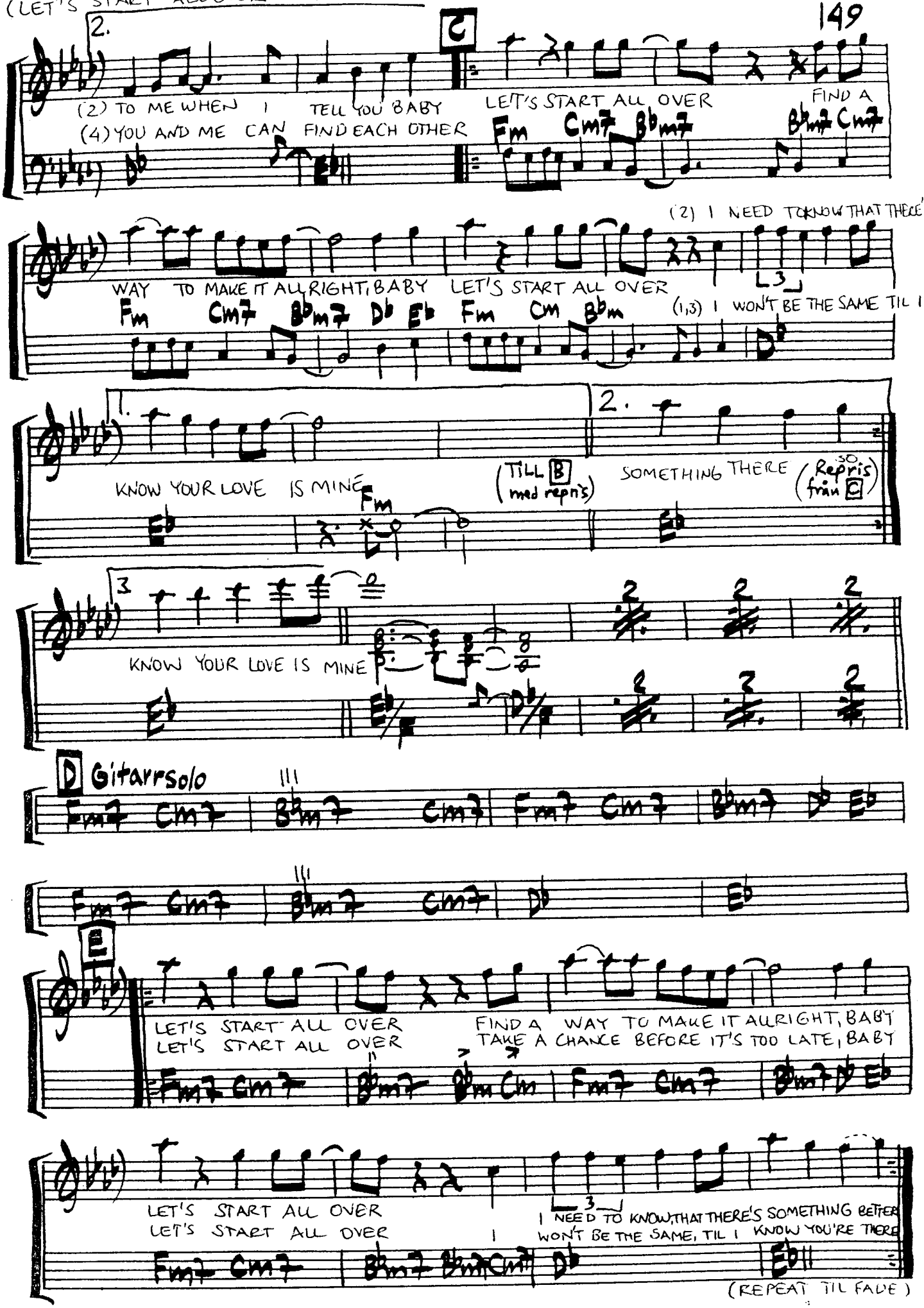


(trum.)





(LET'S START ALL OVER - 2)

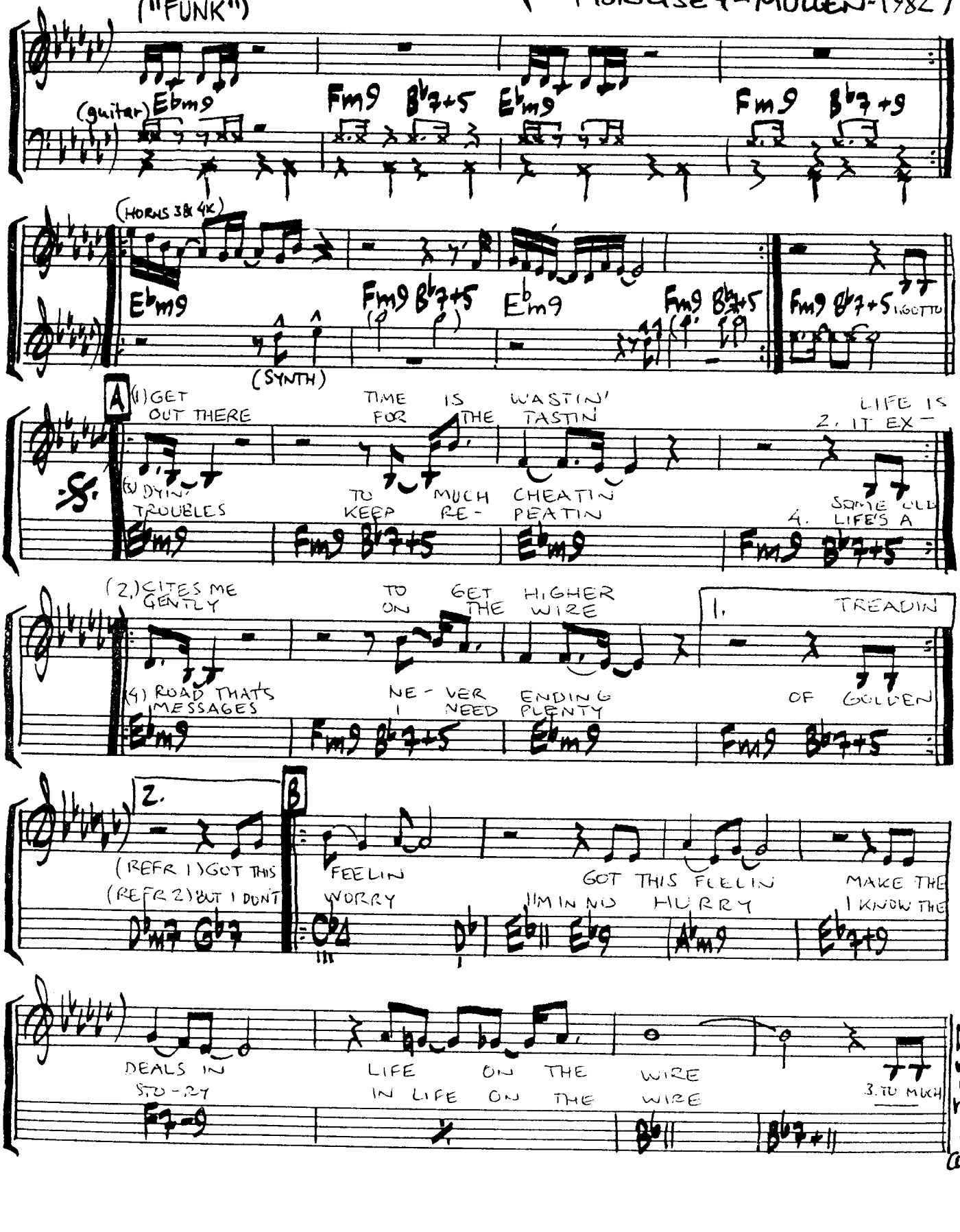

2.
C
(2) TO ME WHEN I TELL YOU BABY LET'S START ALL OVER FIND A
(4) YOU AND ME CAN FIND EACH OTHER
Fm Cm7 B♭m7 B♭m7 Cm7
D♭ E♭
(2) I NEED TO KNOW THAT THERE'
WAY TO MAKE IT ALL RIGHT, BABY LET'S START ALL OVER
Fm Cm7 B♭m7 D♭ E♭ Fm Cm B♭m
(1,3) I WON'T BE THE SAME TIL I
D♭
1.
2.
KNOW YOUR LOVE IS MINE
Fm
(TILL B med repris)
SOMETHING THERE
(SO Repris från C)
E♭
3
KNOW YOUR LOVE IS MINE
E♭ D♭
D Gitarrsolo
Fm7 Cm7 B♭m7 Cm7 Fm7 Cm7 B♭m7 D♭ E♭
Fm7 Cm7 B♭m7 Cm7 D♭ E♭
E
LET'S START ALL OVER FIND A WAY TO MAKE IT ALL RIGHT, BABY
LET'S START ALL OVER TAKE A CHANCE BEFORE IT'S TOO LATE, BABY
Fm7 Cm7 B♭m7 B♭m Cm Fm7 Cm7 B♭m7 D♭ E♭
LET'S START ALL OVER I NEED TO KNOW, THAT THERE'S SOMETHING BETTER
LET'S START ALL OVER I WON'T BE THE SAME, TIL I KNOW YOU'RE THERE
Fm7 Cm7 B♭m7 B♭m7 Cm7 D♭ E♭
(REPEAT TIL FADE)

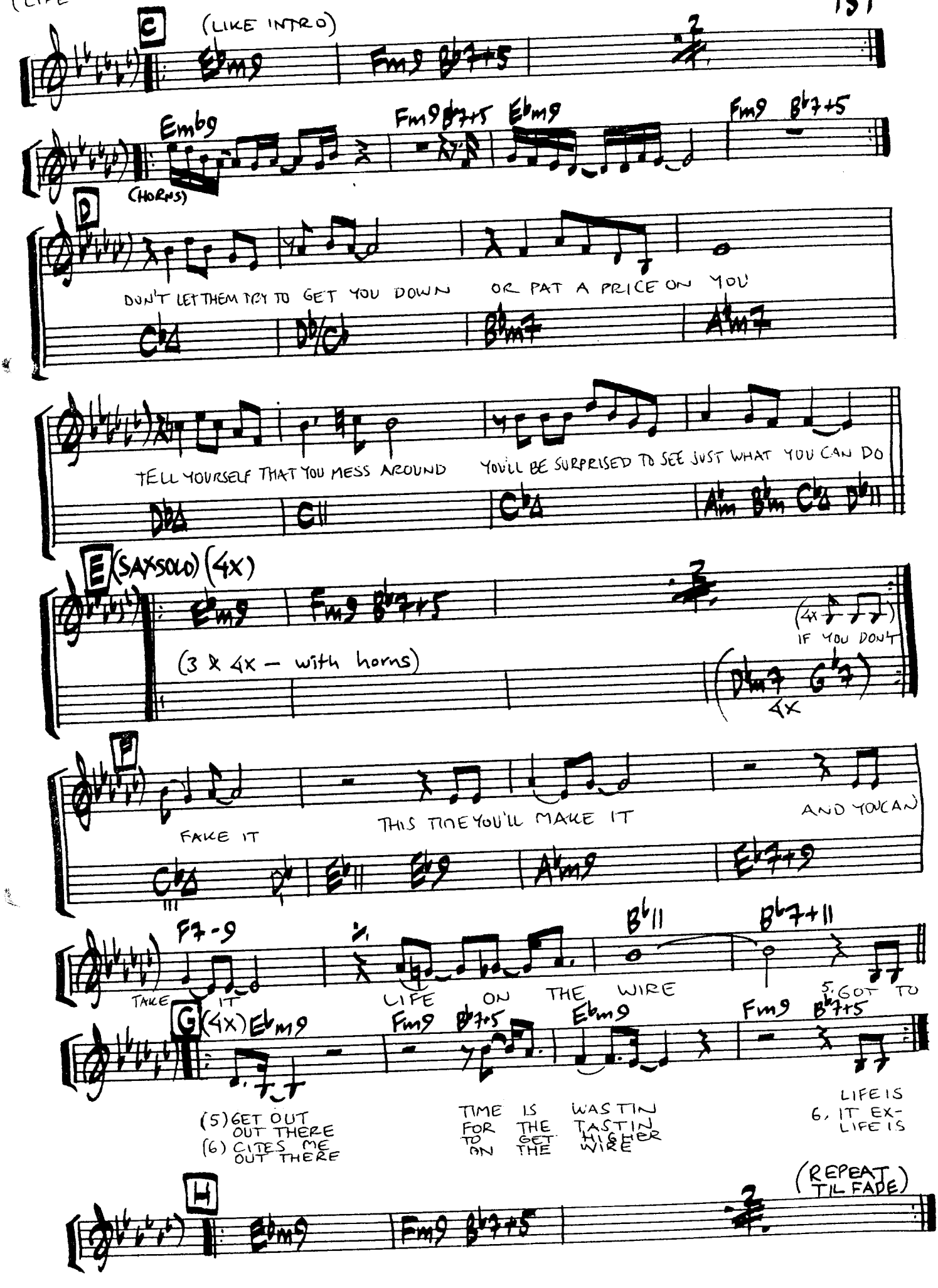
LIFE ON THE WIRE

WRITTEN BY: JIM MULLEN
CLAIRE HAMILL

(FROM THE RECORD: "LIFE ON THE WIRE" on MORRISEY-MULLEN-1982)

("FUNK")




C
(LIKE INTRO)
Emb9
Fm9 Bb7+5
Emb9
Fm9 Bb7+5 Ebm9
Fm9 Bb7+5
(HORNS)
D
DON'T LET THEM TRY TO GET YOU DOWN OR PAT A PRICE ON YOU
TELL YOURSELF THAT YOU MESS AROUND YOU'LL BE SURPRISED TO SEE JUST WHAT YOU CAN DO
E (SAXSOLO) (4X)
Ebm9
Fm9 Bb7+5
(3 & 4X — with horns)
(4X)
IF YOU DON'T
(Dbm7 Gb7)
4X
F
FAKE IT
THIS TIME YOU'LL MAKE IT
AND YOU CAN
F7-9
Bb11
Bb7+11
TAKE IT
LIFE ON THE WIRE
5. GOT TO
G (4X) Ebm9
Fm9 Bb7+5
Ebm9
Fm9 Bb7+5
(5) GET OUT OUT THERE
(6) CITES ME OUT THERE
TIME IS WASTIN FOR THE TASTIN TO GET HIGHER ON THE WIRE
LIFE IS
6. IT EX-LIFE IS
H
Ebm9
Fm9 Bb7+5
(REPEAT TIL FADE)

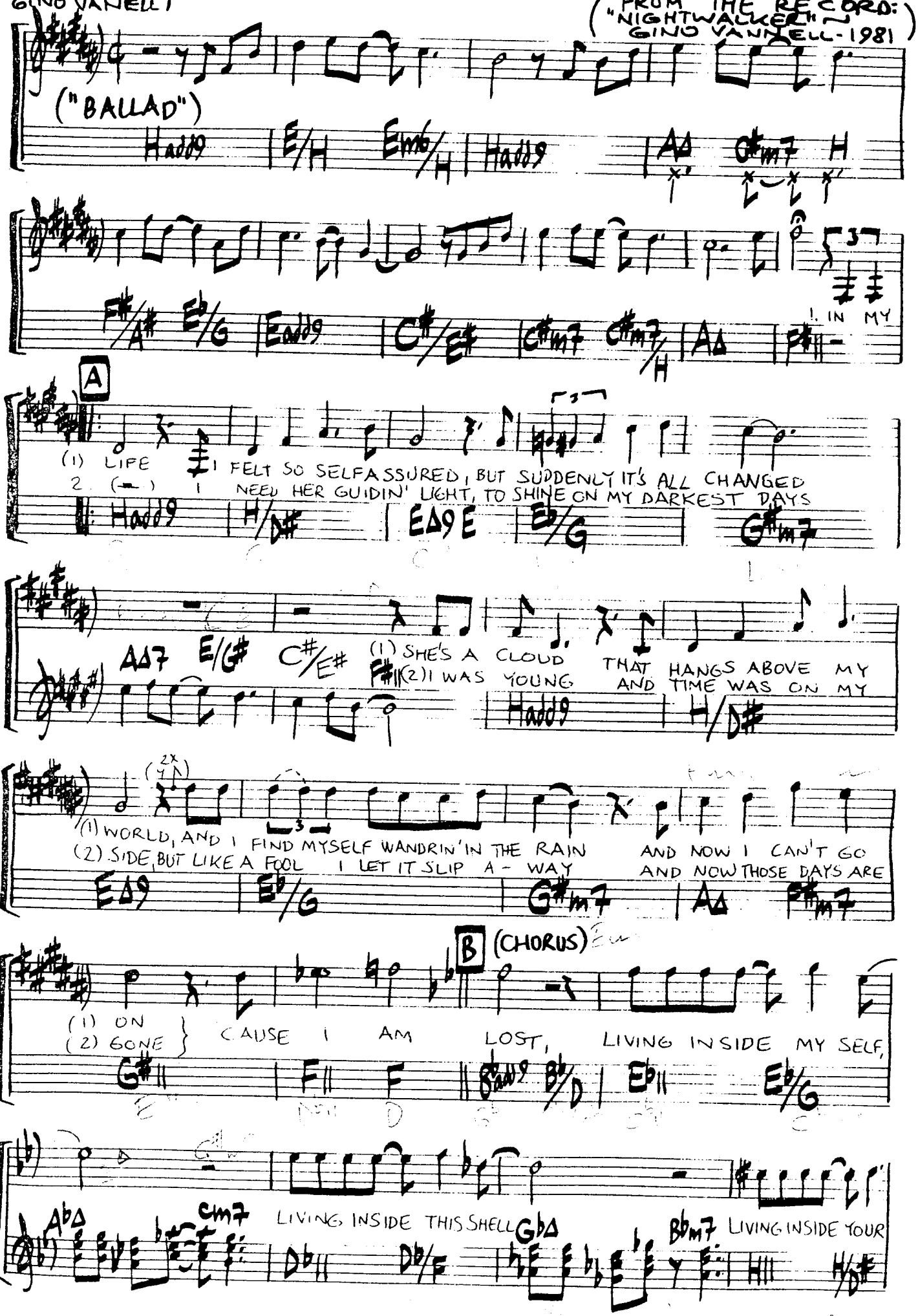
152

LIVING INSIDE MYSELF

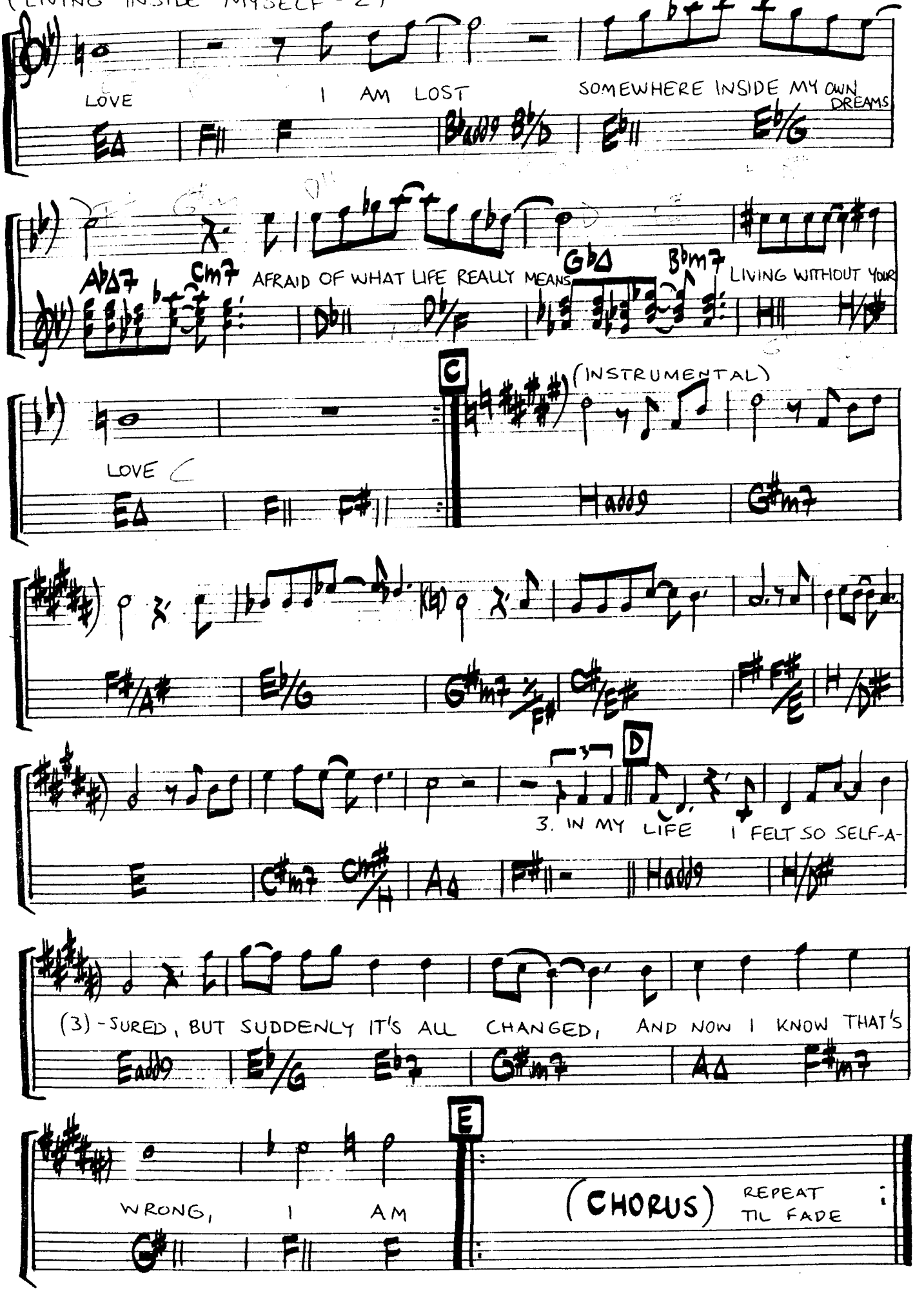
WRITTEN BY:
GINO VANELLI

("FROM THE RECORD: "NIGHTWALKER" ~ GINO VANELLI - 1981)

("BALLAD")



(LIVING INSIDE MYSELF - 2)

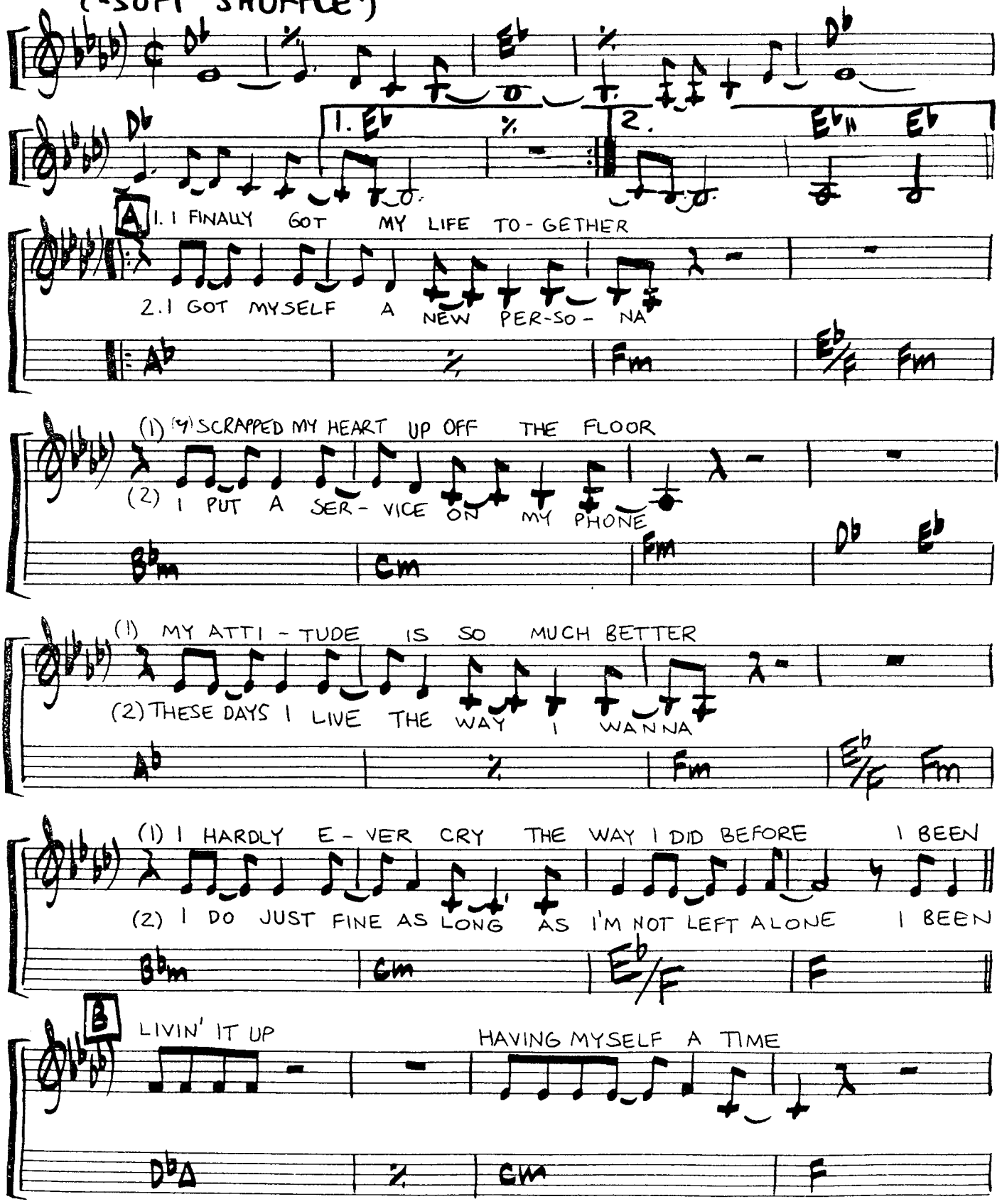


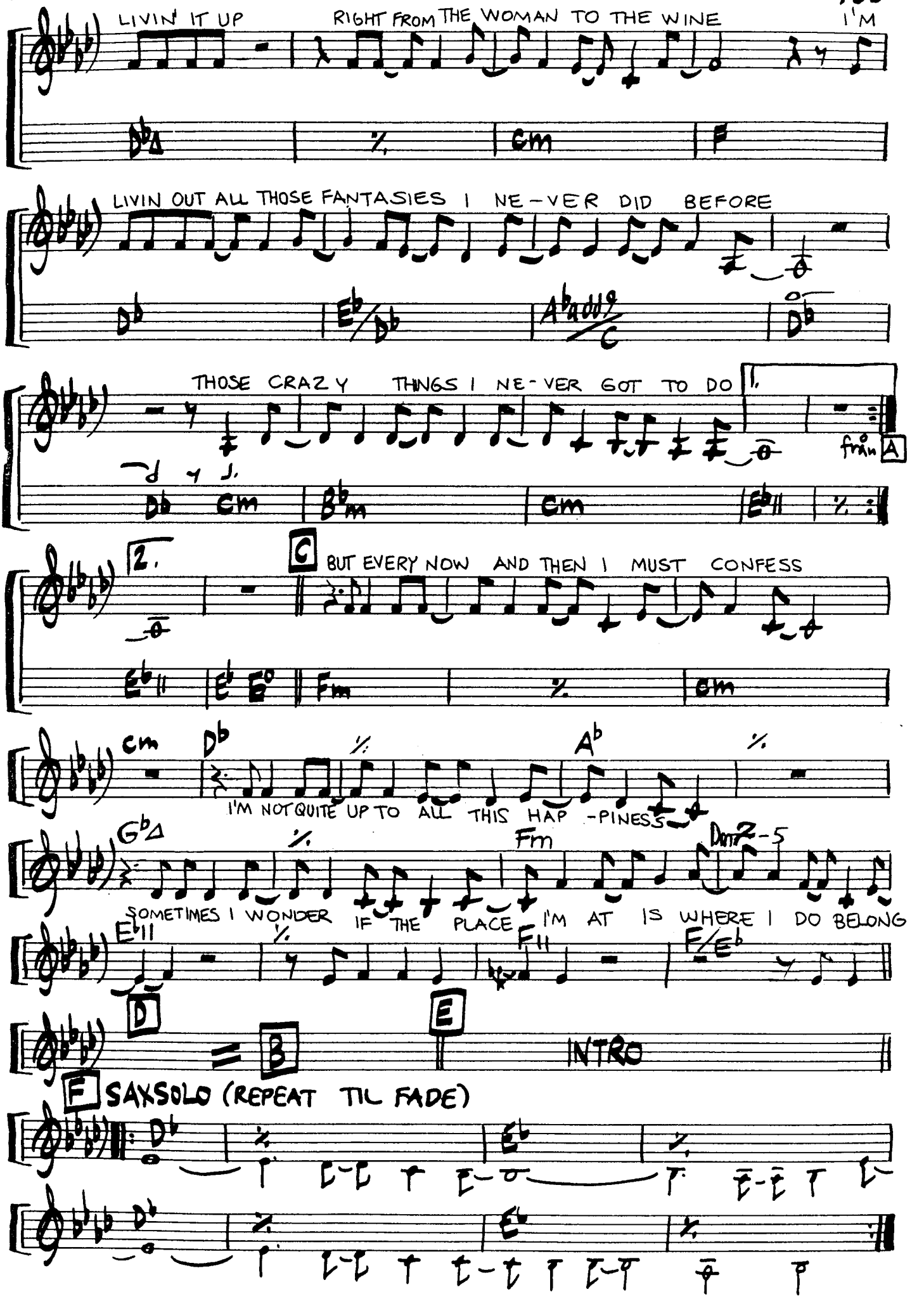
LIVIN' IT UP

WRITTEN BY: BILL LABOUNTY, BARRY MANN & CYNTHIA WEIL

(HÄMTAD FRÅN LP:N "BILL LABOUNTY" ~1982)

("SOFT SHUFFLE")




LIVIN' IT UP
RIGHT FROM THE WOMAN TO THE WINE
I'M
LIVIN OUT ALL THOSE FANTASIES I NE-VER DID BEFORE
THOSE CRAZY THINGS I NE-VER GOT TO DO
1.
fine
A
2.
C
BUT EVERY NOW AND THEN I MUST CONFESS
I'M NOT QUITE UP TO ALL THIS HAP-PINESS
SOMETIMES I WONDER IF THE PLACE I'M AT IS WHERE I DO BELONG
D
B
E
INTRO
F SAXSOLO (REPEAT TIL FADE)

LONELY WEEKEND

WRITTEN BY: FERRANTE, CURIALE, LAWSON, CALDWELL

(FROM THE RECORD: "SAMURAI SAMBA" ~ YELLOWJACKETS ~ 1985)

("BEAT") (RUBATO)

Fm7 | D♭Δ9 | B♭m7sus | E♭11

A (fast)

1. I SIT IN-SIDE MY ROOM AND WATCH THE SHADOWS FALL
2. ANOTHER KIND OF GUY WHO'LL LOCK HIMSELF A-WAY

A♭/G♭ | D♭/F | D♭m/F♭ | A♭/E♭ | C7/E | Fm7

(1) OUTSIDE THE WORLD IS TURNING ON THE LIGHTS
(2) HAS ALWAYS HAD BOTH FEET ON SOLID GROUND

B♭m7 | E♭11 | E♭/A♭ | A♭ | E♭11

(1) ANOTHER DAY GOES BY AND I WONDER IF SHE CALLS ___
(2) BUT EVER SINCE SHE LEFT WILL I STRUGGLE THROUGH EACH DAY ___

A♭/G♭ | D♭/F | D♭m/F♭ | A♭/E♭ | C7/E | Fm7 | B♭9

(1) HERE COMES ANOTHER FRIDAY NIGHT
(2) I KNOW SHE'S UP THERE ON THE TOWN

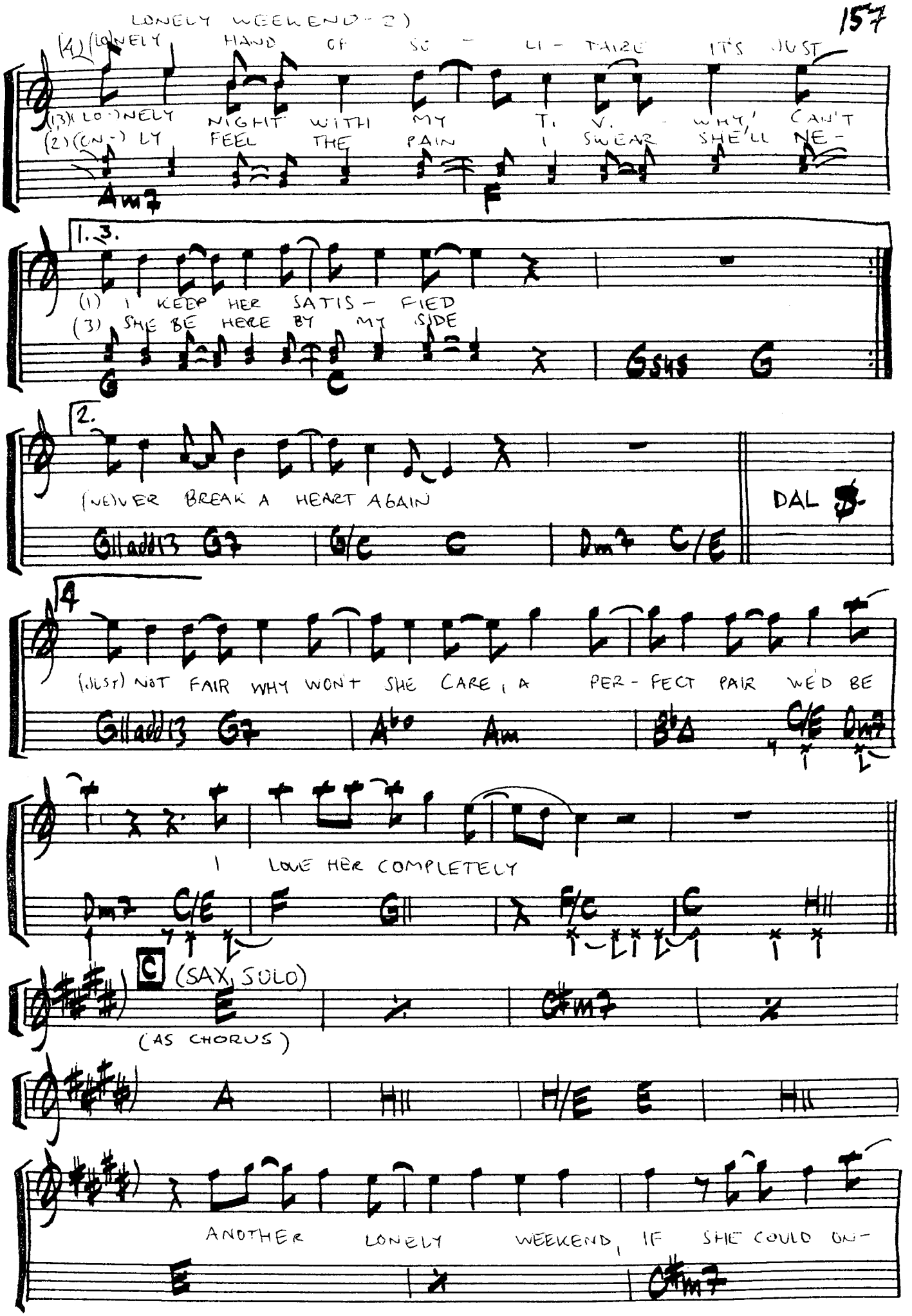
B♭m7 | A♭/C | D♭Δ | E♭11 | A♭sus | A♭ | G11

B (CHORUS)

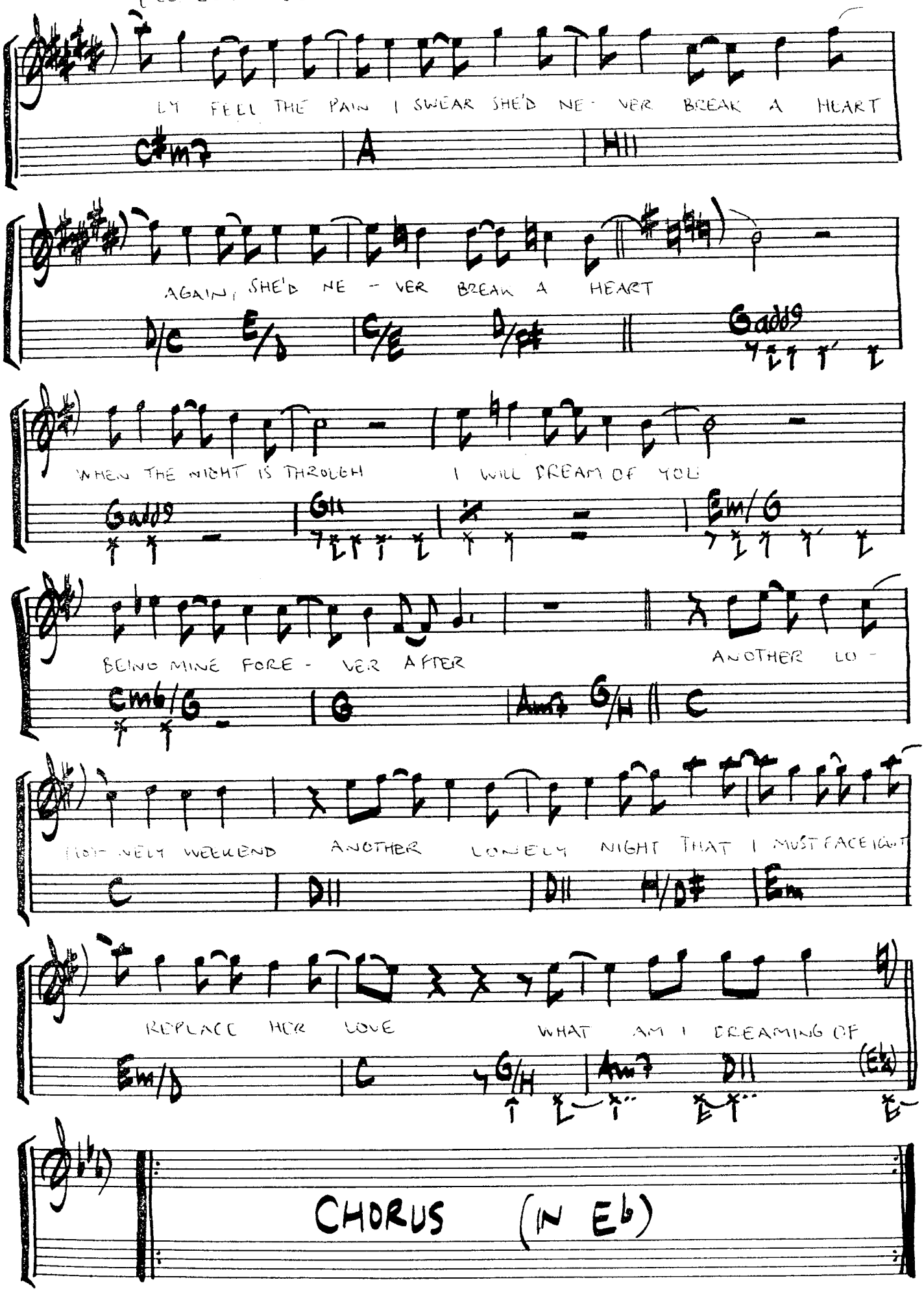
(4. ANOTHER LO-)

1.3 ANOTHER LONELY WEEKEND ANOTHER LO-
2.4 ANOTHER LONELY WEEKEND IF SHE COULD ON-

C | Am7


LONELY WEEKEND - 2)
(4) (LO) NELY HAND OF SO - LI - TAIRE IT'S JUST
(3) (LO-) NELY NIGHT WITH MY T. V. - WHY, CAN'T
(2) (ON-) LY FEEL THE PAIN I SWEAR SHE'LL NE-
Am7
F
1.3.
(1) I KEEP HER SATIS - FIED
(3) SHE BE HERE BY MY SIDE
G
C
G5#5 G
2.
(NE)VER BREAK A HEART AGAIN
Gadd13 G7 G/C C Dm7 C/E
DAL S.
4
(JUST) NOT FAIR WHY WON'T SHE CARE, A PER - FECT PAIR WE'D BE
Gadd13 G7 A°7 Am B♭Δ C/E Dm7
I LOVE HER COMPLETELY
Dm7 C/E F G F/C C
C (SAX SOLO)
(AS CHORUS)
E C#m7
A H H/E E H
ANOTHER LONELY WEEKEND, IF SHE COULD ON-
E C#m7

(LONELY WEEKEND))

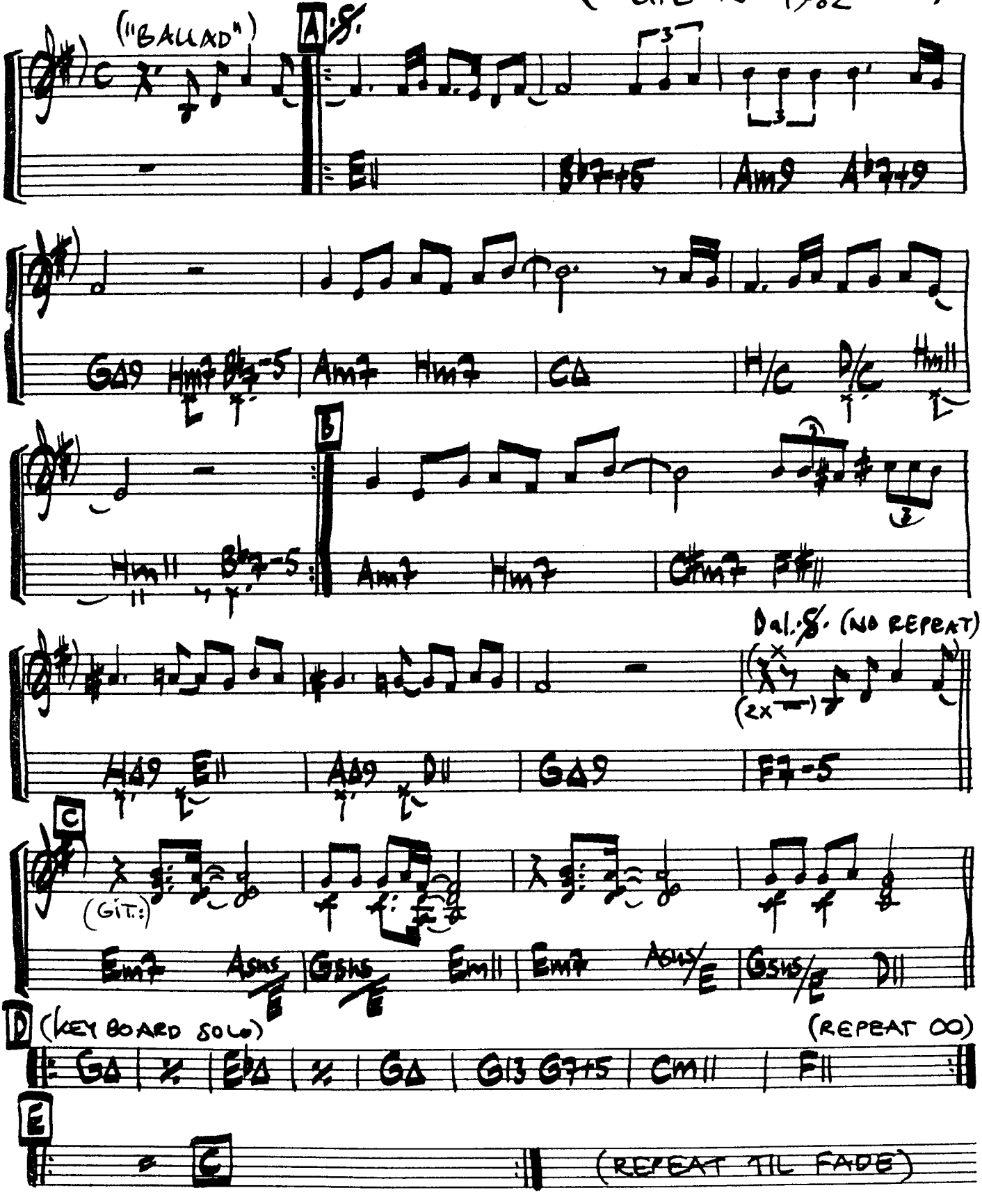


CHORUS (IN Eb)

LIFE TIL

WRITTEN BY:
JAN OTTESEN

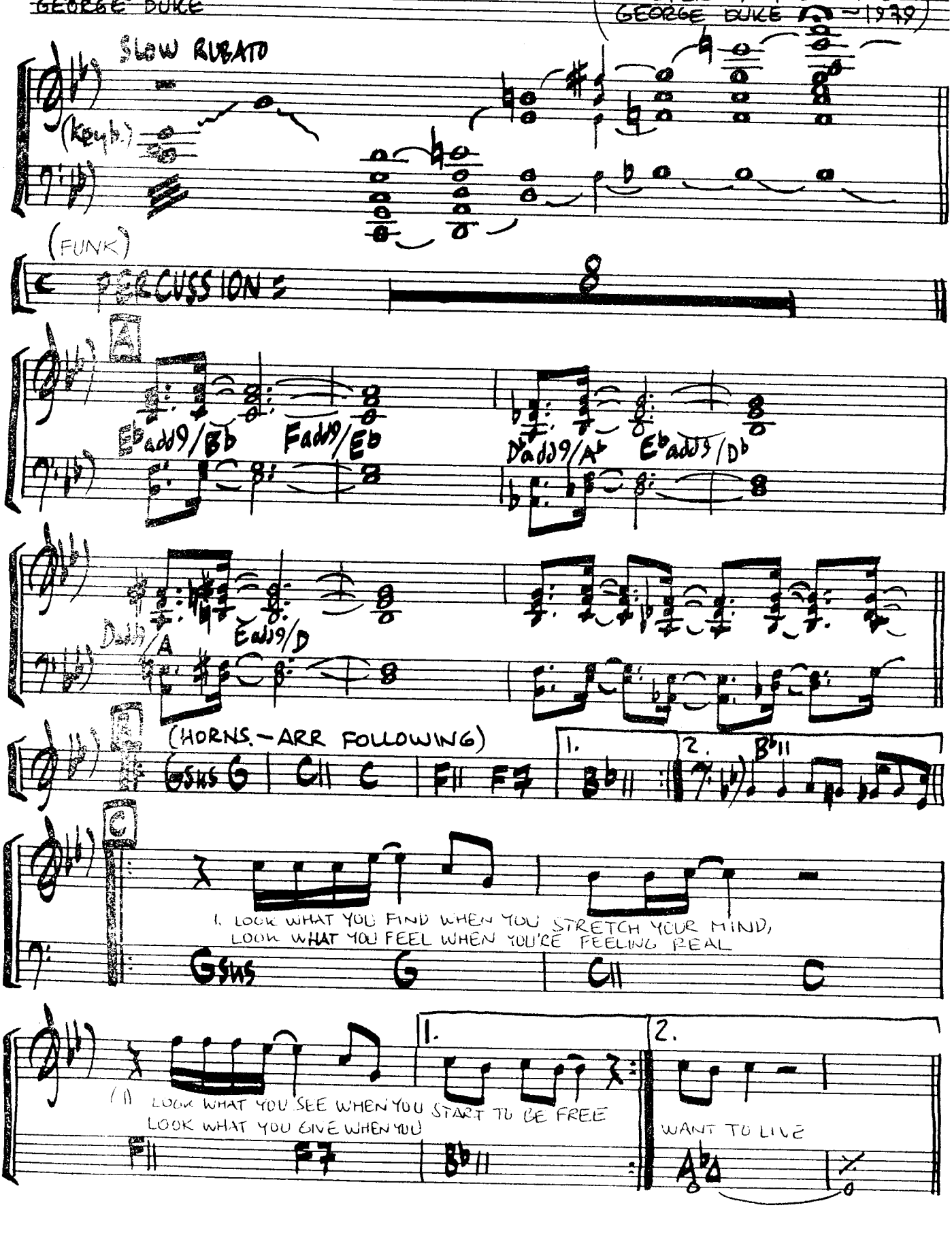
(FROM THE RECORD:
"LIFE" ~ 1982)

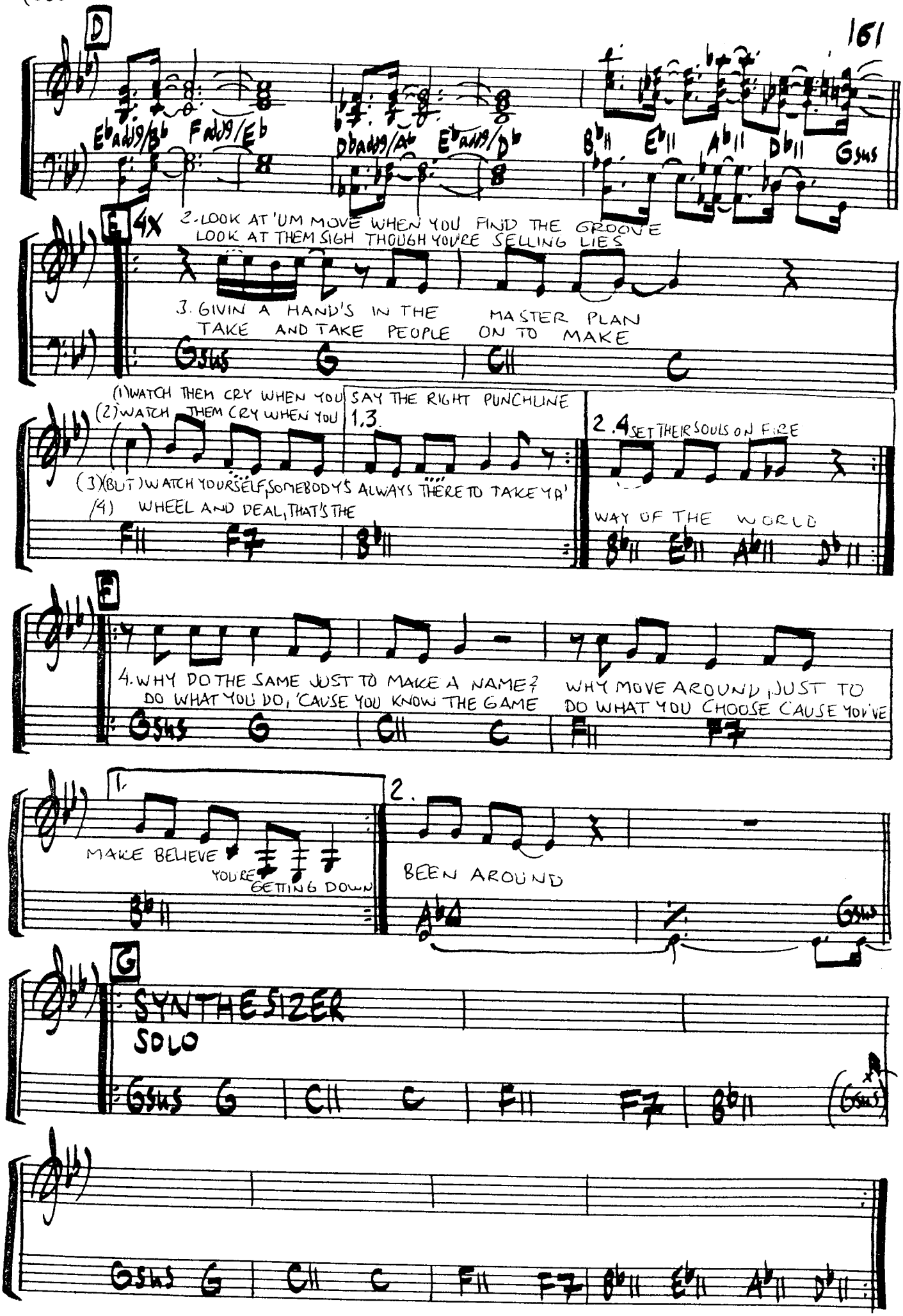


LOOK WHAT YOU FIND

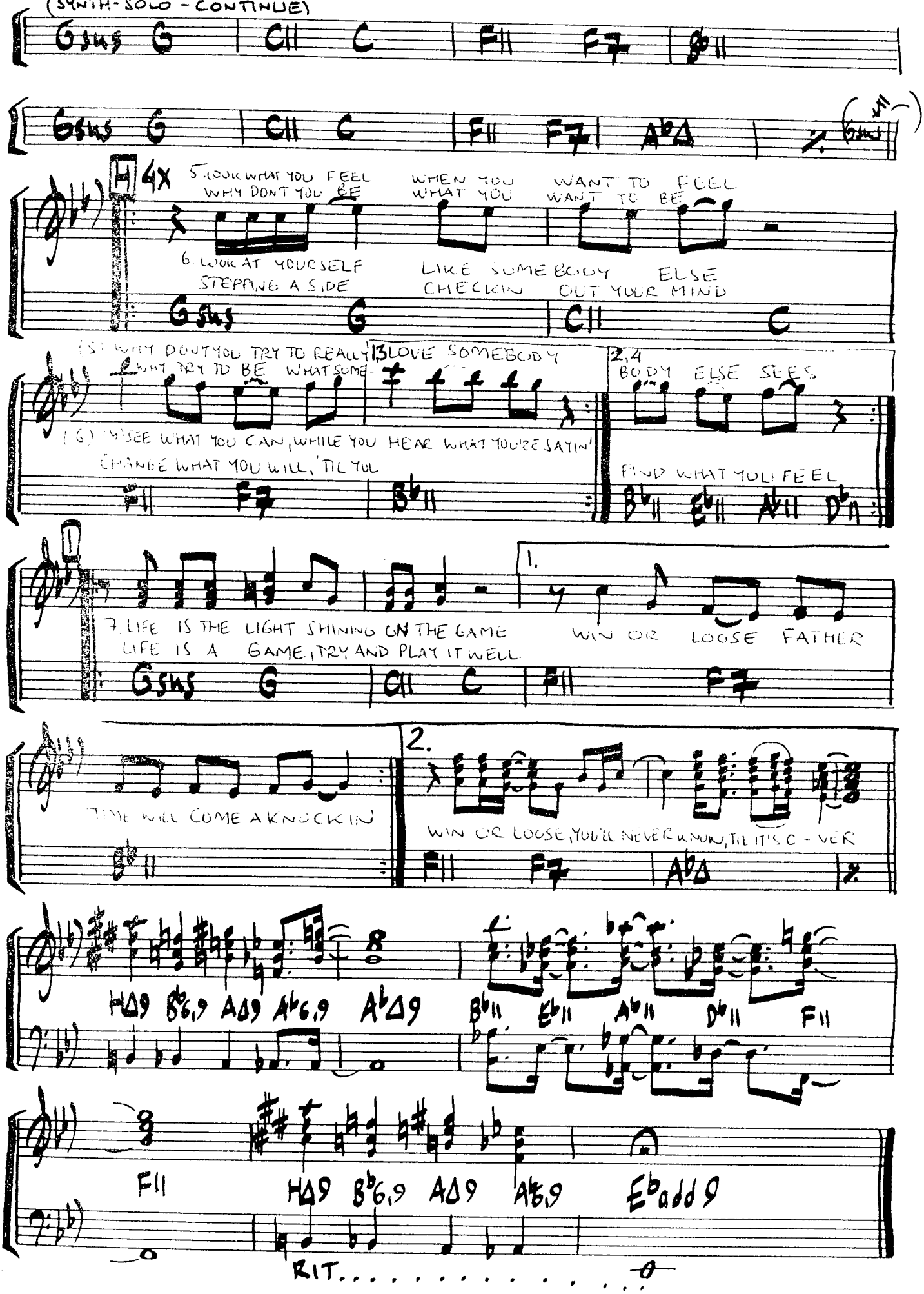
WRITTEN BY:
GEORGE DUKE

(FROM THE RECORD:
"MASTER OF THE GAME"
GEORGE DUKE ~1979)

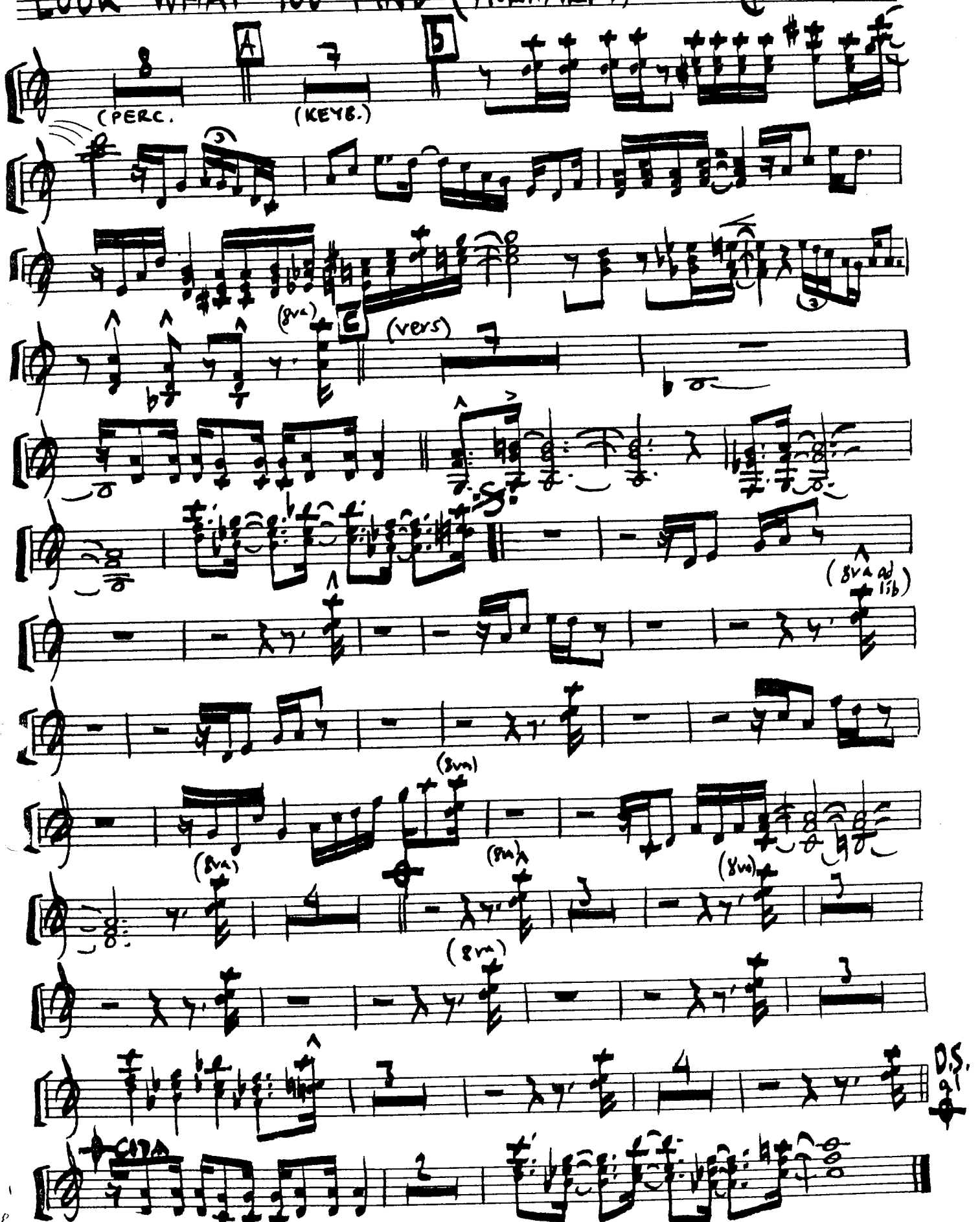



D
Eb add9/Bb
Fadd9/Eb
Dbadd9/Ab
Eb add9/Db
Bb11
Eb11
Ab11
Db11
Gsus
E 4X
2. LOOK AT 'UM MOVE WHEN YOU FIND THE GROOVE
LOOK AT THEM SIGH THOUGH YOU'RE SELLING LIES
3. GIVIN A HAND'S IN THE MASTER PLAN
TAKE AND TAKE PEOPLE ON TO MAKE
Gsus G C11 C
(1)WATCH THEM CRY WHEN YOU SAY THE RIGHT PUNCHLINE
(2)WATCH THEM CRY WHEN YOU 1,3.
2,4 SET THEIR SOULS ON FIRE
(3)(BUT) WATCH YOURSELF, SOMEBODY'S ALWAYS THERE TO TAKE YA'
(4) WHEEL AND DEAL, THAT'S THE
WAY OF THE WORLD
F11 F7 Bb11 Eb11 Ab11 Db11
F
4. WHY DO THE SAME JUST TO MAKE A NAME? WHY MOVE AROUND, JUST TO
DO WHAT YOU DO, 'CAUSE YOU KNOW THE GAME DO WHAT YOU CHOOSE CAUSE YOU'VE
Gsus G C11 C F11 F7
1.
MAKE BELIEVE YOU'RE GETTING DOWN
2.
BEEN AROUND
Bb11 Ab11 Gsus
G
SYNTHESIZER
SOLO
Gsus G C11 C F11 F7 Bb11
Gsus G C11 C F11 F7 Bb11 Eb11 Ab11 Db11

(LOOK WHAT YOU FIND 3)
(SYNTH-SOLO - CONTINUE)



LOOK WHAT YOU FIND (HORNALL.) (IN B♭)

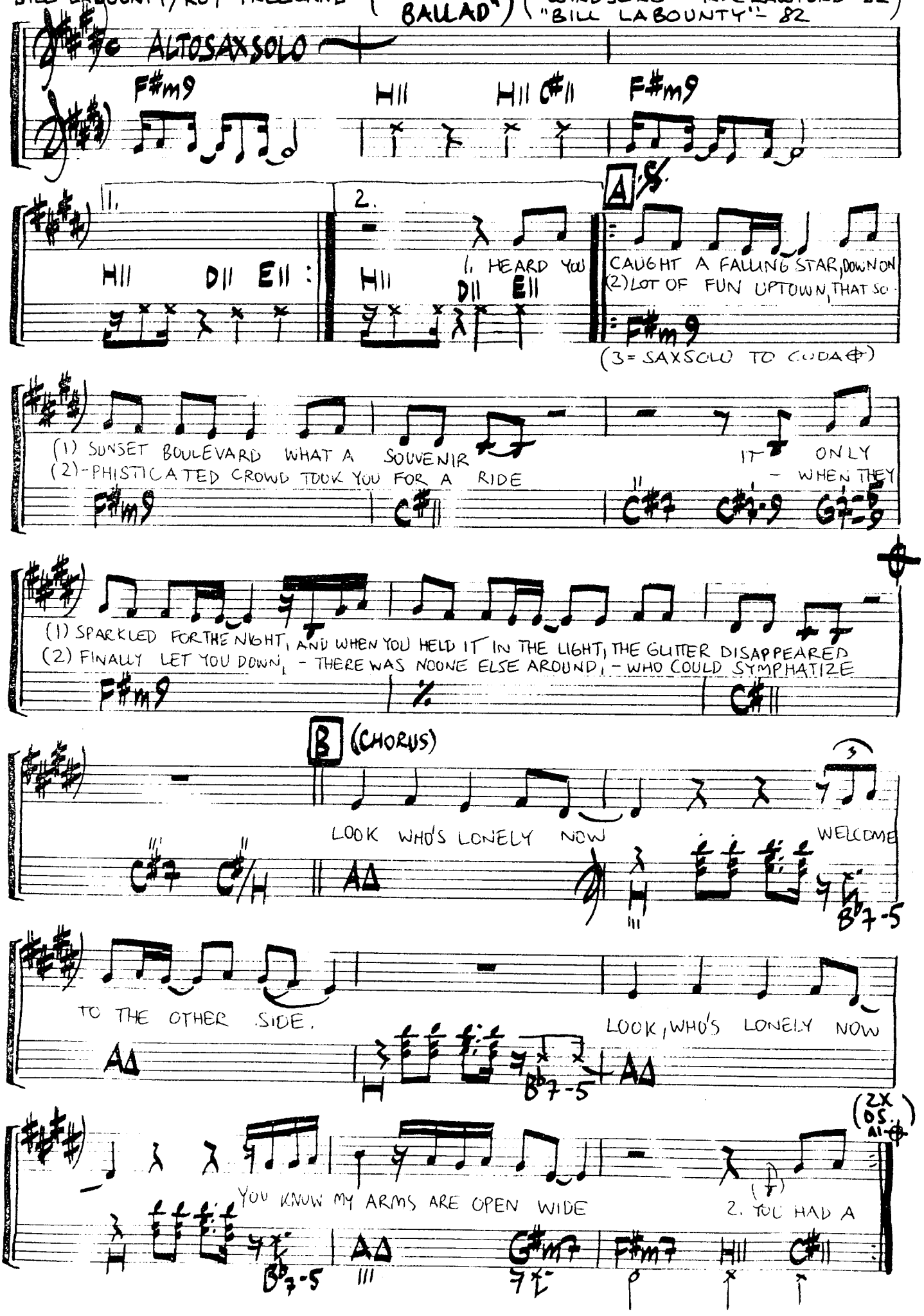


LOOK WHO'S LONELY NOW

WRITTEN BY:
BILL LABOUNTY/ROY FREELAND

("BEAT BALLAD")

(FROM THE RECORDS:
"WINDSONG" - R. CRAWFORD - 82
"BILL LABOUNTY" - 82)



CODA

(CONTINUE SAXSOLO) C

WHEN SOMETHING ISN'T RIGHT

THEN SOMETHING MUST BE WRONG

THERE'S SURE BEEN SOMETHING

MISSING IN MY LIFE, AND IT'S GOOD TO KNOW, I'M NOT THE ONLY ONE

CHORUS
(no reprise)

D

LOOK!

LOOK WHO'S LONELY

LOOK!

LOOK WHO'S LONELY

LOOK!

LOOK WHO'S LONELY, YOU KNOW MY

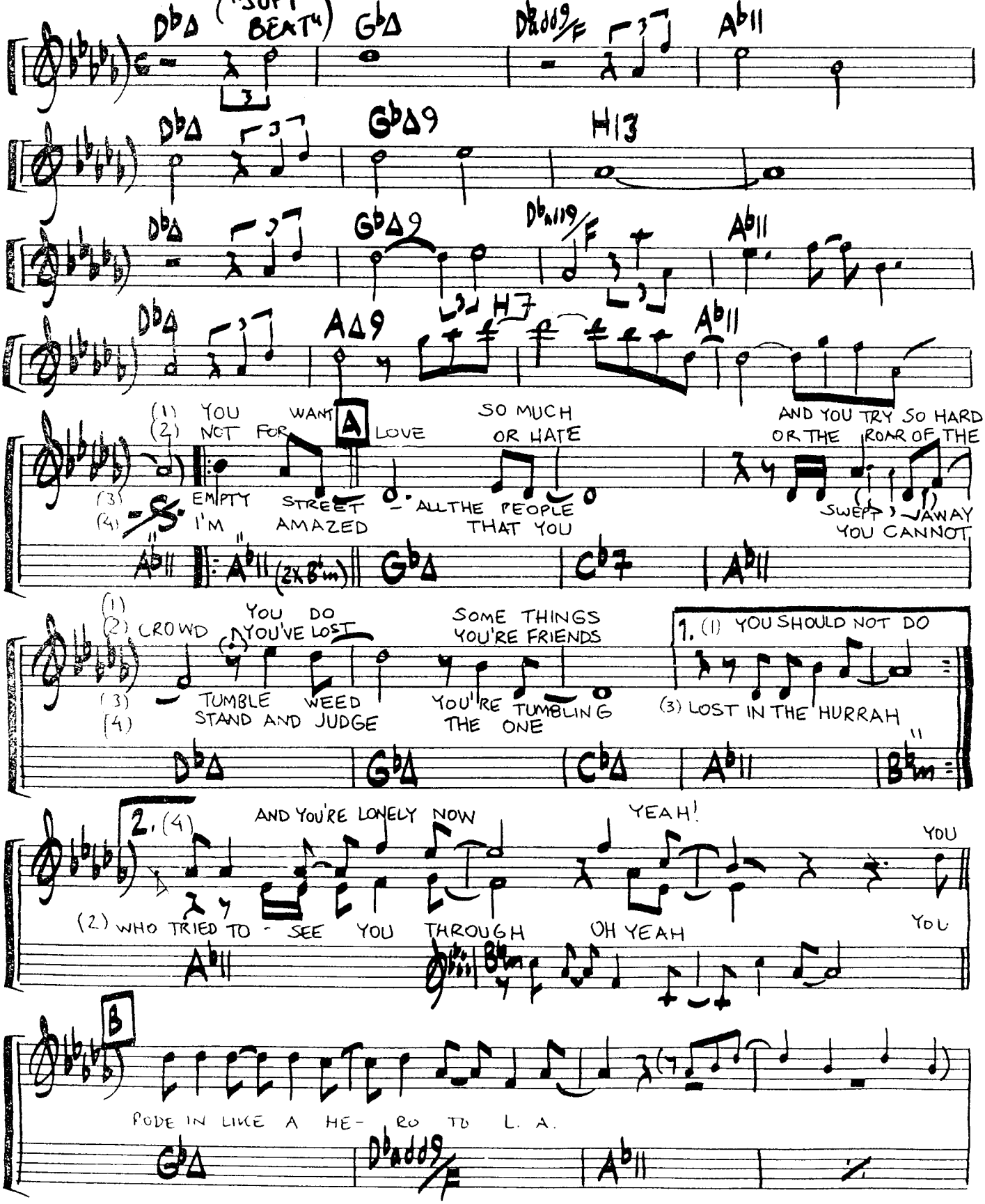
ARMS ARE OPEN WIDE

14 Systeme ®

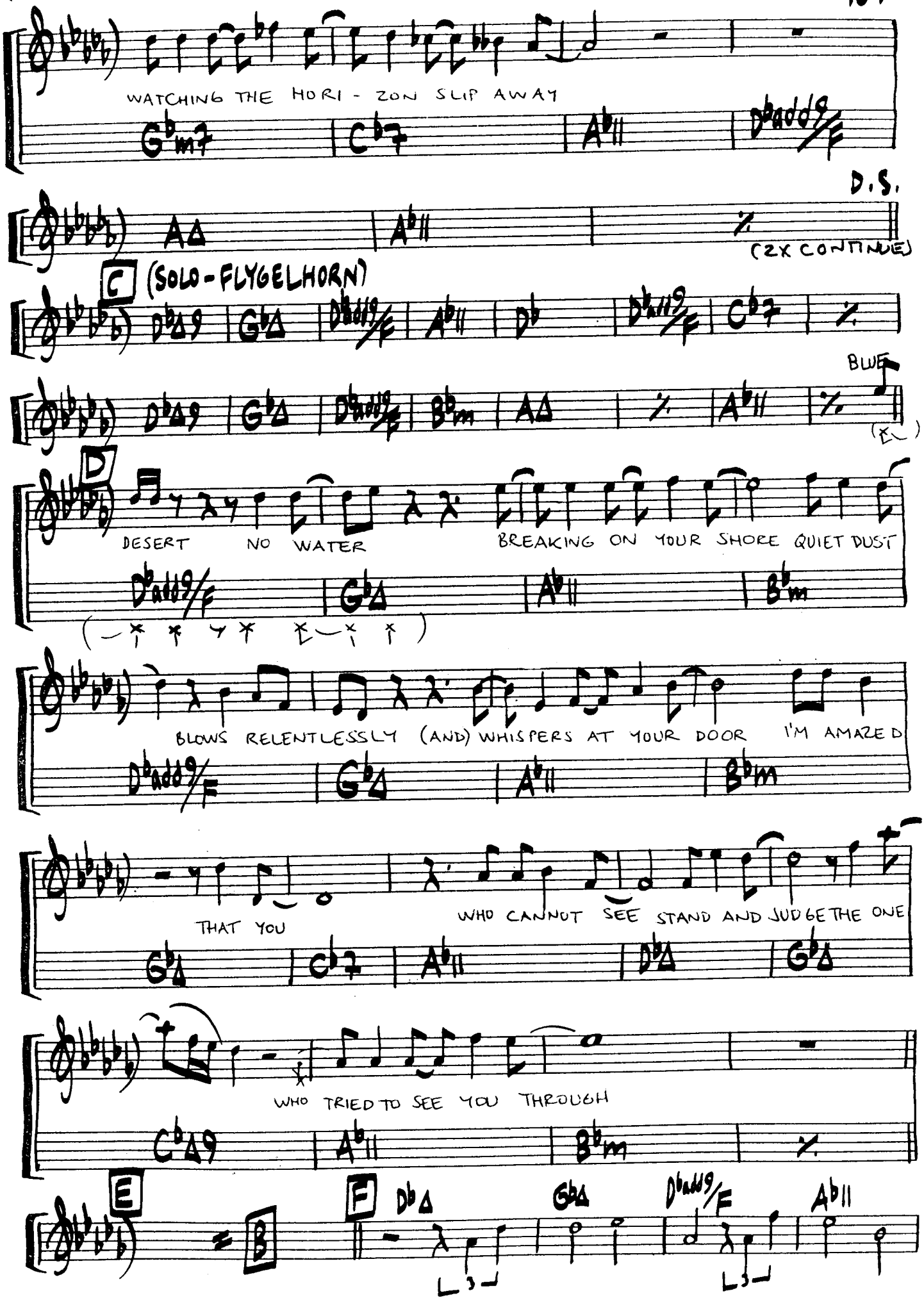
LOST IN THE HURRAH

MUSIC & LYRICS:
MARC JORDAN

(HÄMTAD FRÅN LP:N "BLUE DESERT"
~ MARC JORDAN

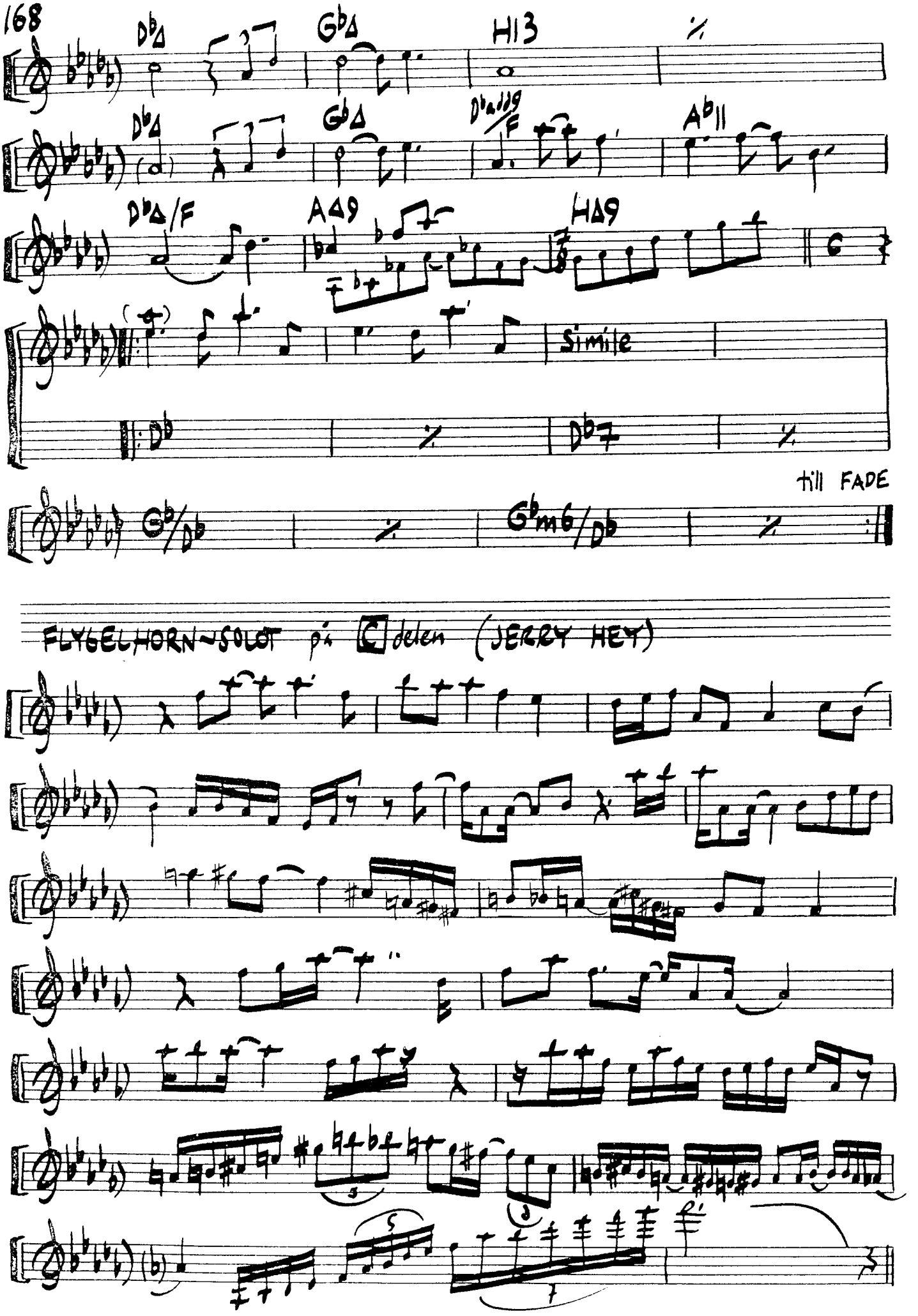


(LOST IN THE HURRAH - 2)


WATCHING THE HORI - ZON SLIP AWAY

(2X CONTINUE)
C (SOLO - FLYGELHORN)
BLUE
D
DESERT NO WATER BREAKING ON YOUR SHORE QUIET DUST
BLOWS RELENTLESSLY (AND) WHISPERS AT YOUR DOOR I'M AMAZED
THAT YOU WHO CANNOT SEE STAND AND JUDGE THE ONE
WHO TRIED TO SEE YOU THROUGH
E
B
F

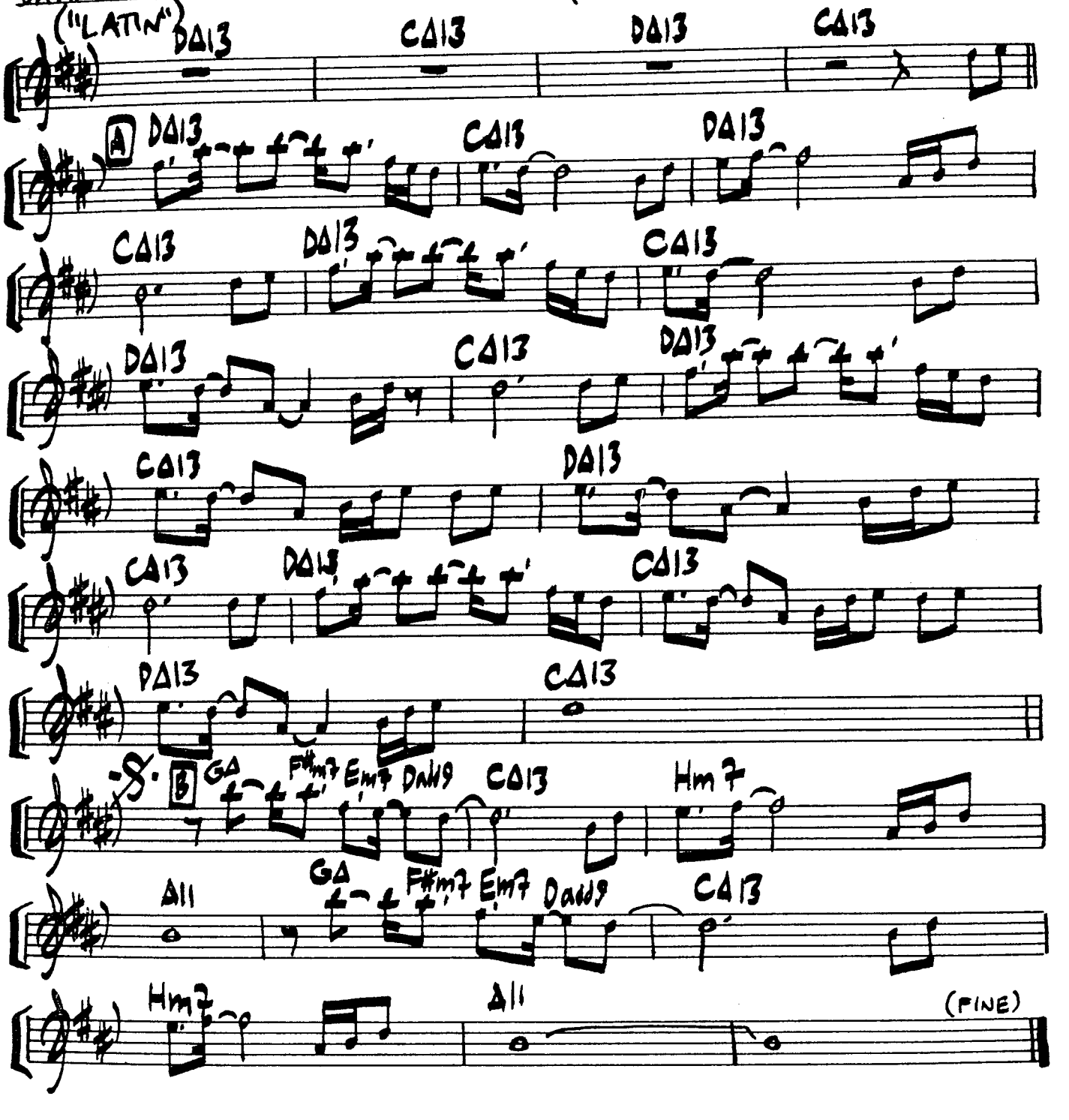
lost in the hurrah(3)



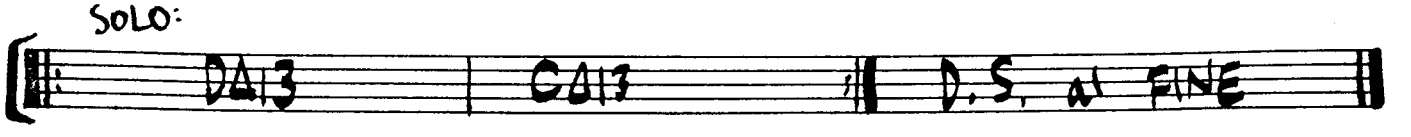
LOVE IS NOT ENOUGH

WRITTEN BY:
DAVID SANBORN

(FROM THE RECORDS:
"HEART TO HEART" ~ DAVID SANBORN
"CASINO LIGHT" ~ JARREAU/CRAWFORD)



SOLO:



LOVE AT SECOND SIGHT

WRITTEN BY: DAVID FOSTER, PAUL GORDON

("BALLAD")

(FROM THE RECORD: "THE BEST OF ME" ~ DAVID FOSTER ~ 1983)

RUBATO INTRO

(tempo)

A

(p) 1. IF WE LEARN TO PACE OUR- 2. AND IF WE LEARN TO TRUST OUR

Bb | F/A

(1) SELVES (2) HEART

IT WON'T SEEM SO DRAMATIC, AND DISREGARD THE VOICES IT

Gm | F/E Eb | Cm | Bbadd9/D

(1) WON'T BE SO UNCLEAR (2) LEADING US AWAY

'CAUSE IF WE LEARN TO PACE OURSELVES AND WE CAN MAKE A BETTER START

Bb/Ab | Eb/G F/A | Bb | F/A (2x) | Gm

(1) THE GHOST UP IN THE ATTIC (2) - WE HAVE ALL THE CHOICES

MIGHT JUST DIS-APPEAR WE HAVE ALL THE SAY

F/E Eb | Cm | Bbadd9/D | Bb/Ab | Ebadd9/G

(1) YOU MAY NOT AGREE (2) YOU MAY NOT AGREE

THAT IT COULD HAPPEN HERE BUT YOU CAN'T WALK AWAY

AND IN THE MOR-

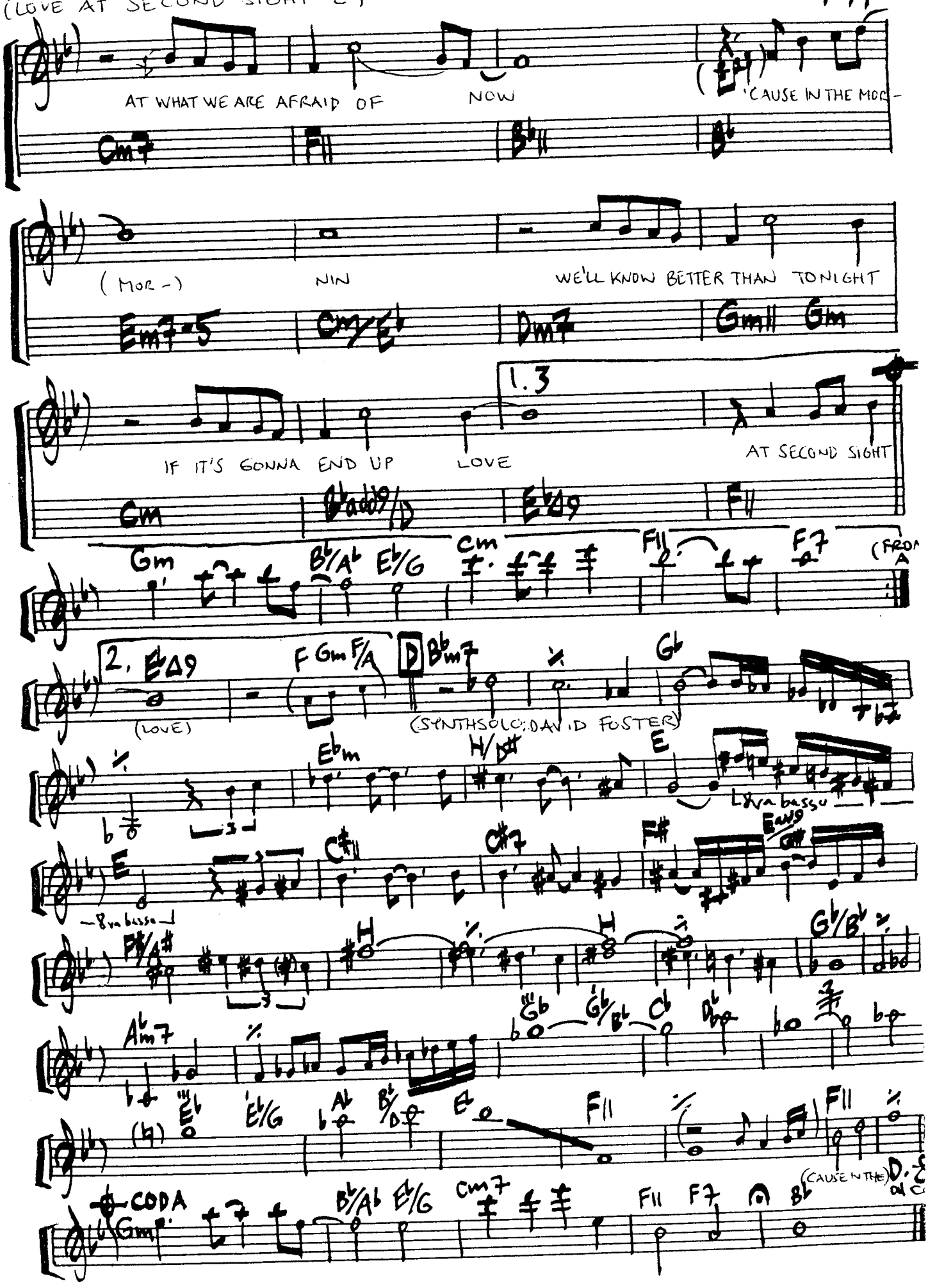
Ebm6/Gb | Bb/F | Dm | F | F

B (CHORUS)

(MOR-) - NIN

(I) THINK WE'RE GONNA LAUGH SOMEHOW

Eb | Cm/Eb | Dm7 | Gm | Gm


AT WHAT WE ARE AFRAID OF
NOW
'CAUSE IN THE MOR-
(MOR-)
NIN
WE'LL KNOW BETTER THAN TONIGHT
IF IT'S GONNA END UP
LOVE
AT SECOND SIGHT
1.3
2.
(LOVE)
(SYNTHSOLO: DAVID FOSTER)
(FROM A)
CODA
(CAUSE IN THE)
D.S. al Coda

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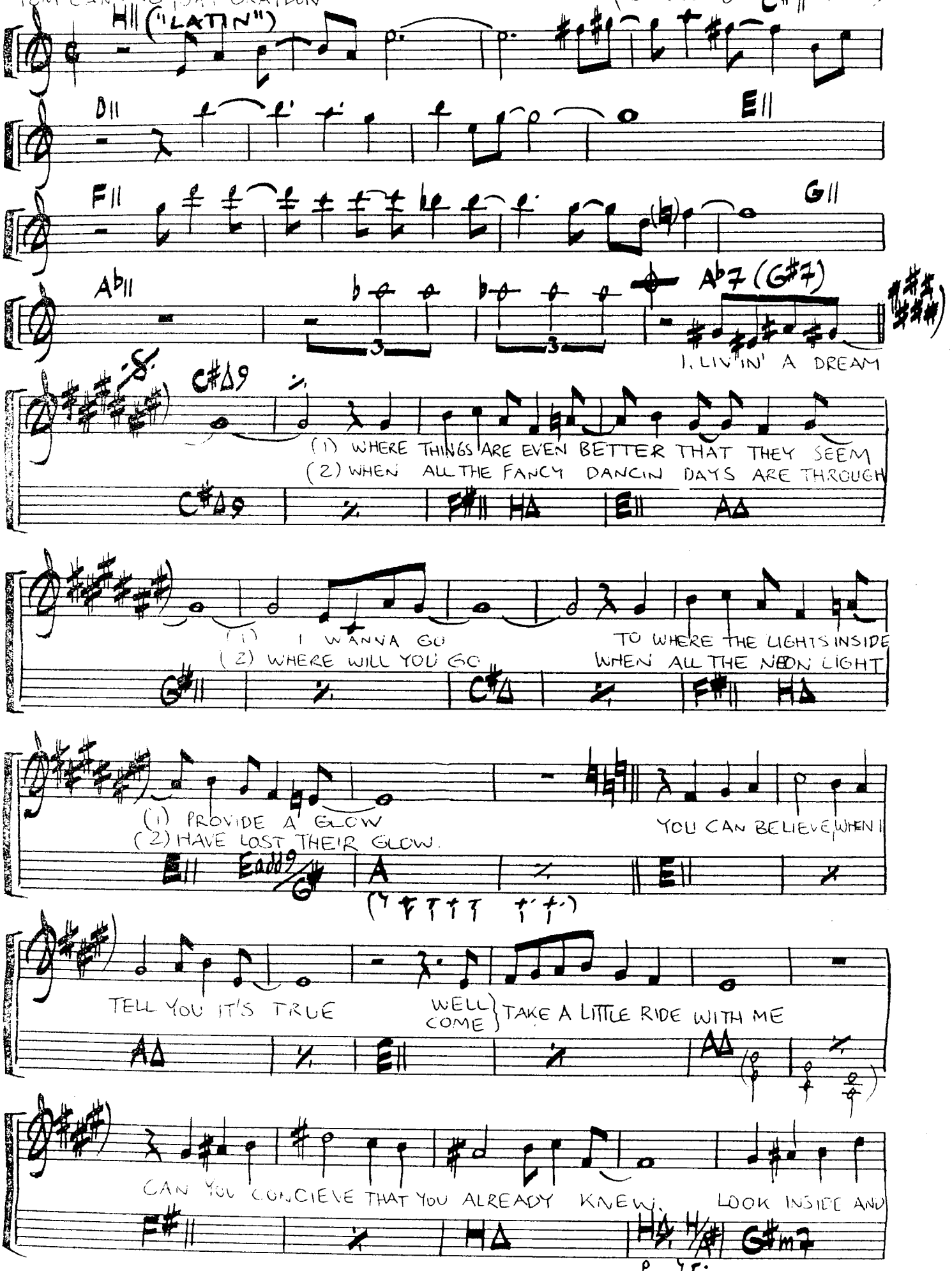
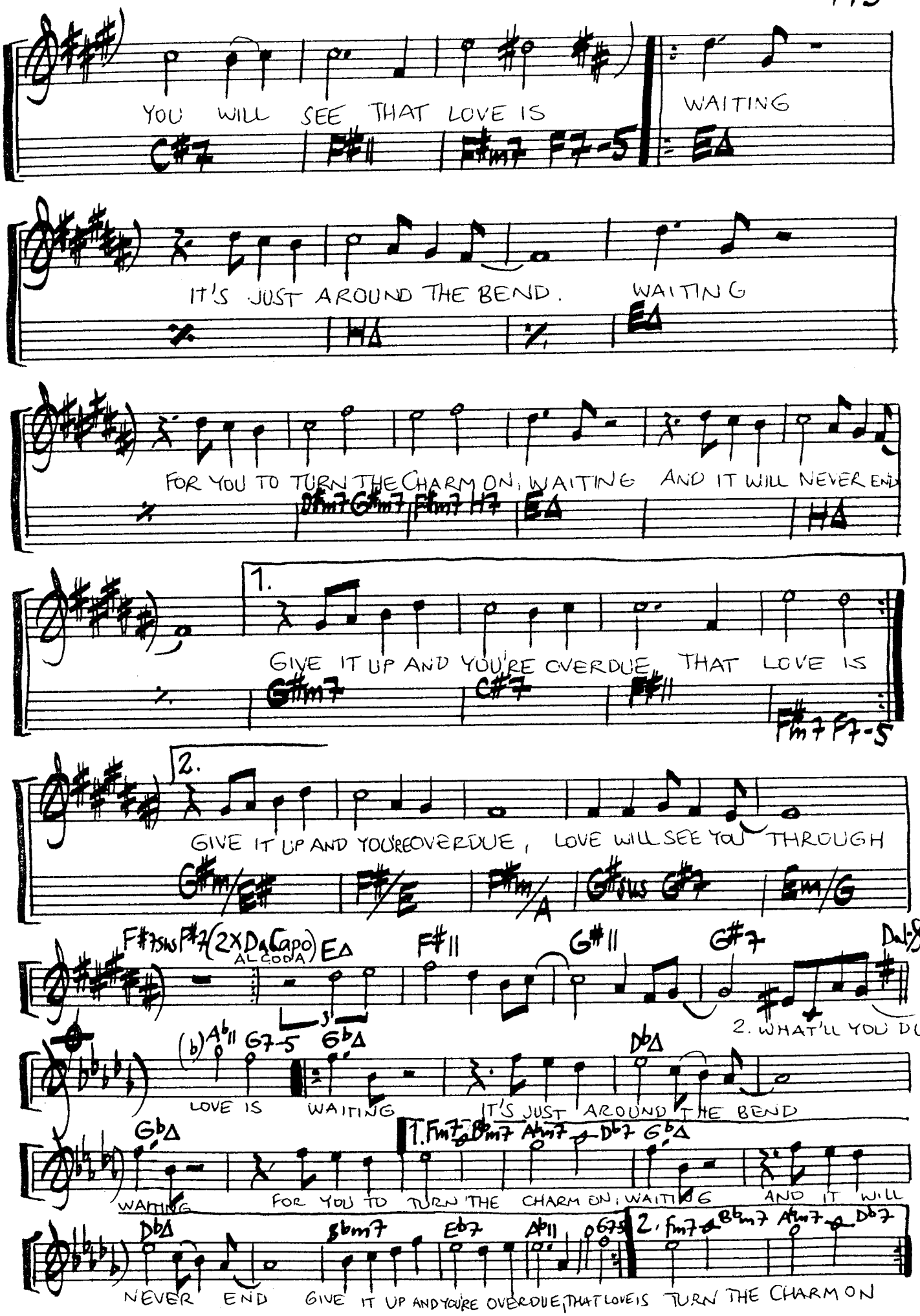
LOVE IS WAITING

MUSIC/LYRICS: AL JARREAU
TOM CANNING / JAY GRAYDON

(FROM THE RECORD: "JARREAU" ~ 1983)



p 42


YOU WILL SEE THAT LOVE IS WAITING
C#7 F#11 F#m7 F7-5 EΔ
IT'S JUST AROUND THE BEND. WAITING
HΔ EΔ
FOR YOU TO TURN THE CHARM ON, WAITING AND IT WILL NEVER END
D#m7 G#m7 F#m7 H7 EΔ HΔ
1.
GIVE IT UP AND YOU'RE OVERDUE, THAT LOVE IS
G#m7 C#7 F#11 F#m7 F7-5
2.
GIVE IT UP AND YOU'RE OVERDUE, LOVE WILL SEE YOU THROUGH
G#m/E# F#/E F#m/A G#sus G#7 Em/G
F#7sus F#7 (2X Da Capo) ALCODA EΔ F#11 G#11 G#7 Dal-S
2. WHAT'LL YOU DO
(b) A♭11 G7-5 G♭Δ D♭Δ
LOVE IS WAITING IT'S JUST AROUND THE BEND
G♭Δ 1. Fm7 B♭m7 A♭m7 D♭7 G♭Δ
WAITING FOR YOU TO TURN THE CHARM ON, WAITING AND IT WILL
D♭Δ B♭m7 E♭7 A♭11 G7-5 2. Fm7 B♭m7 A♭m7 D♭7
NEVER END GIVE IT UP AND YOU'RE OVERDUE, THAT LOVE IS TURN THE CHARM ON

WISH LIFE

WRITTEN BY:
BILLY STRAYHORN
ARR: QUINCY JONES / DAVE GRUSIN

(FROM THE RECORD:
"DONNA SUMMER" 1982)

("BALLAD")

A

USED TO VISIT ALL THE VERY GAY PLACES, THOSE COME WHAT MAY PLACES, WHERE ONE RE-
MEN I KNEW HAD SPUN AND SULLEN GRAY FACES WITH DISTINGUE TRACES, THAT USED TO

(1) LAKES ON THE AXIS OF THE WHEEL OF LIFE TO GET THE FEEL OF LIFE, FROM JAZZ &
(2) BE THERE, YOU COULD SEE WHERE THEY'D BEEN WASHED AWAY - BY TOO MANY

1.

(1) COCKTAILS 2 ALL THE

2.

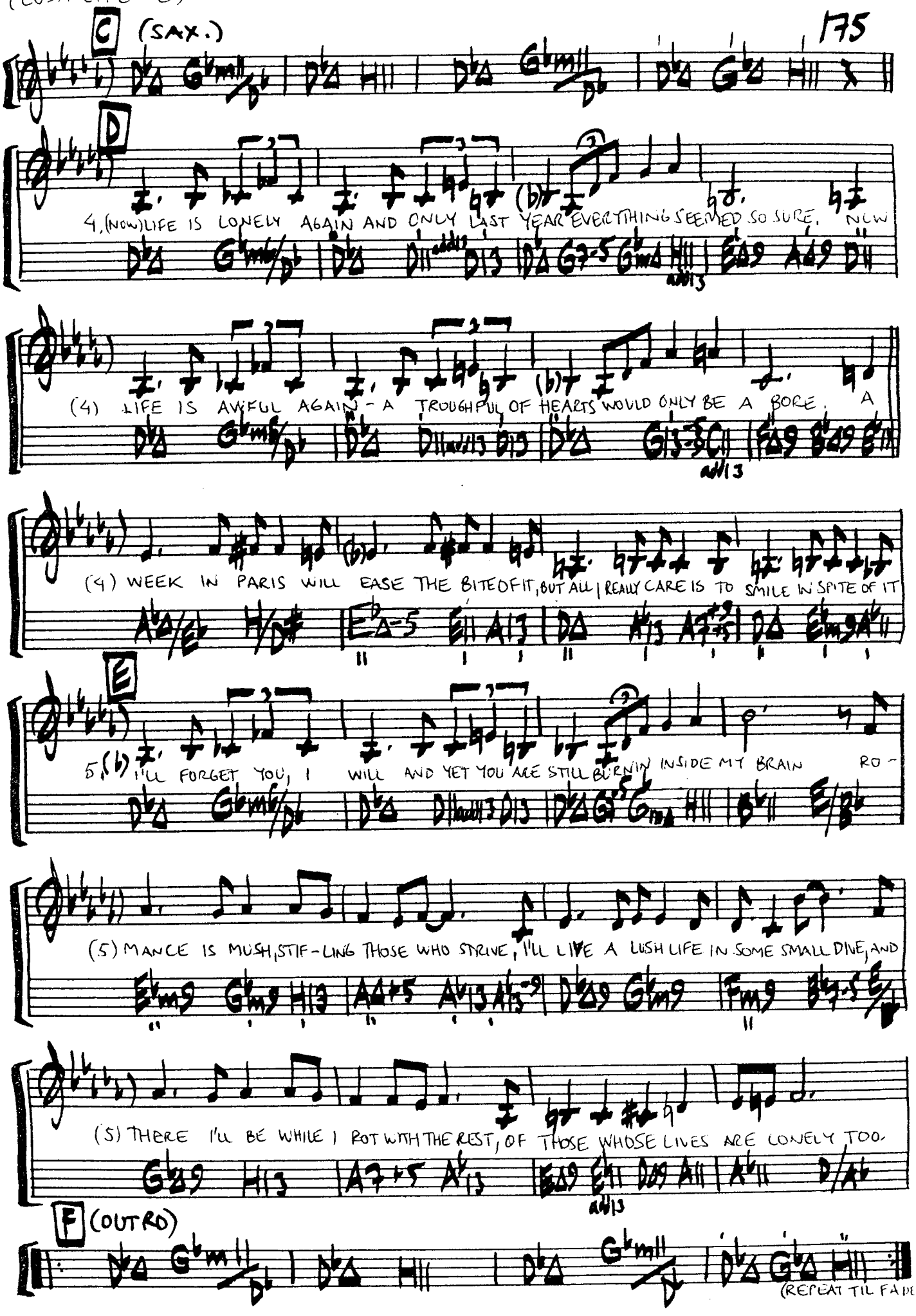
THROUGH THE DAY TWELVE O'CLOCK TALES - 3. THEN

B

(3) YOU CAME ALONG WITH YOUR SIREN SONG TO TEMPT ME TO MADNESS

(3) KNEW ALL THE WHILE THAT YOUR POIGNANT SMILE WAS TINGED WITH SADNESS OF A GREAT LOVE FOR

(3) ME OH YES I WAS WRONG AGAIN I WAS WRONG


C
(SAX.)
D
4. (NOW) LIFE IS LONELY AGAIN AND ONLY LAST YEAR EVERYTHING SEEMED SO SURE. NOW
(4) LIFE IS AWFUL AGAIN - A TROUGHFUL OF HEARTS WOULD ONLY BE A BORE. A
(4) WEEK IN PARIS WILL EASE THE BITE OF IT, BUT ALL I REALLY CARE IS TO SMILE IN SPITE OF IT
E
5. (b) I'LL FORGET YOU, I WILL AND YET YOU ARE STILL BURNIN INSIDE MY BRAIN RO -
(5) MANCE IS MUSH, STIF - LING THOSE WHO STRIVE, I'LL LIVE A LUSH LIFE IN SOME SMALL DIVE, AND
(5) THERE I'LL BE WHILE I ROT WITH THE REST, OF THOSE WHOSE LIVES ARE LONELY TOO.
F (OUTRO)
(REPEAT TIL FADE

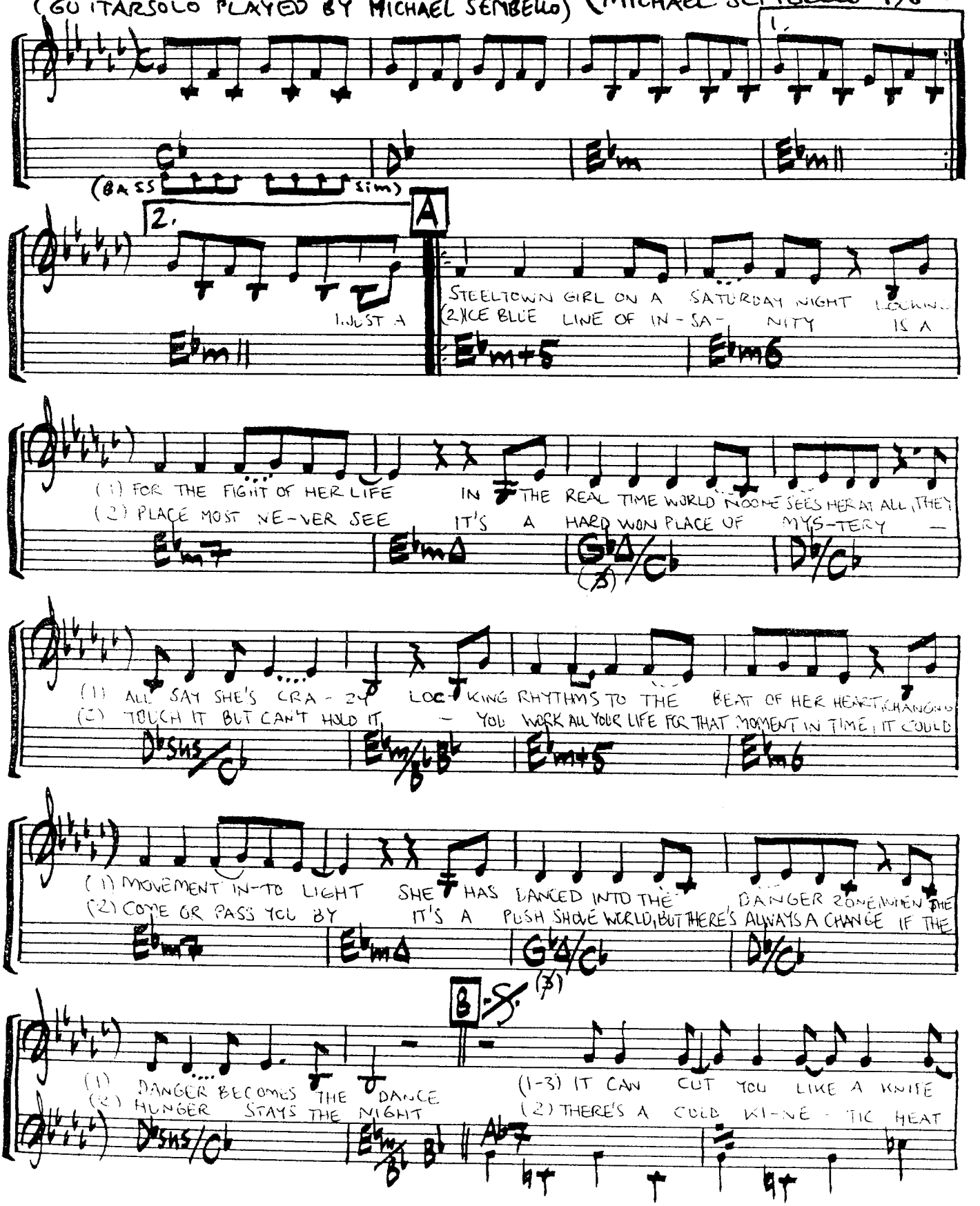
MANIAC

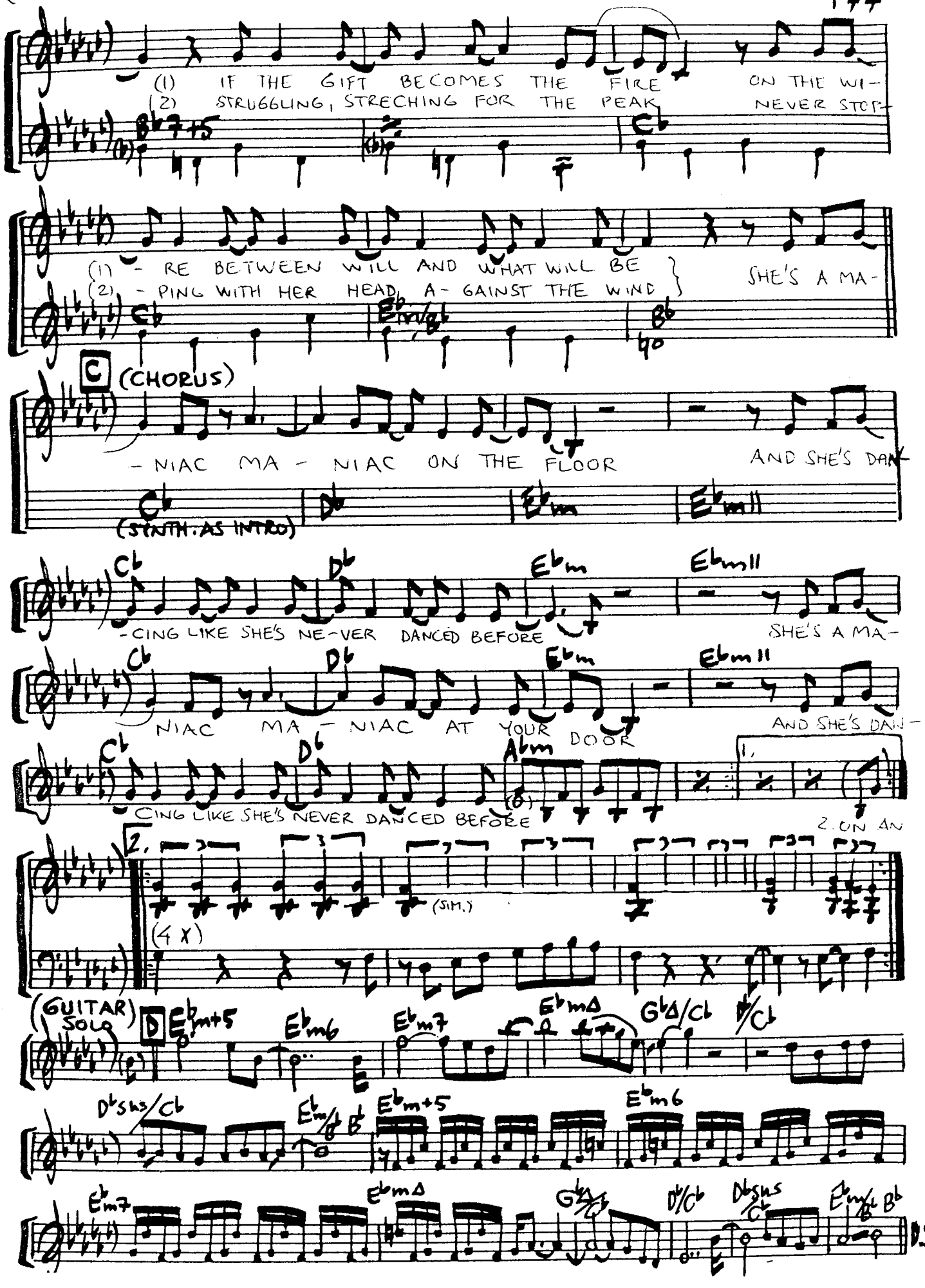
("FAST BEAT")

WRITTEN BY: MICHAEL SEMBELLO, DENNIS MATKOSKY

(GUITARSOLO PLAYED BY MICHAEL SEMBELLO)

(FROM THE RECORD: "BOSSA NOVA HOTEL" — MICHAEL SEMBELLO - 1983)

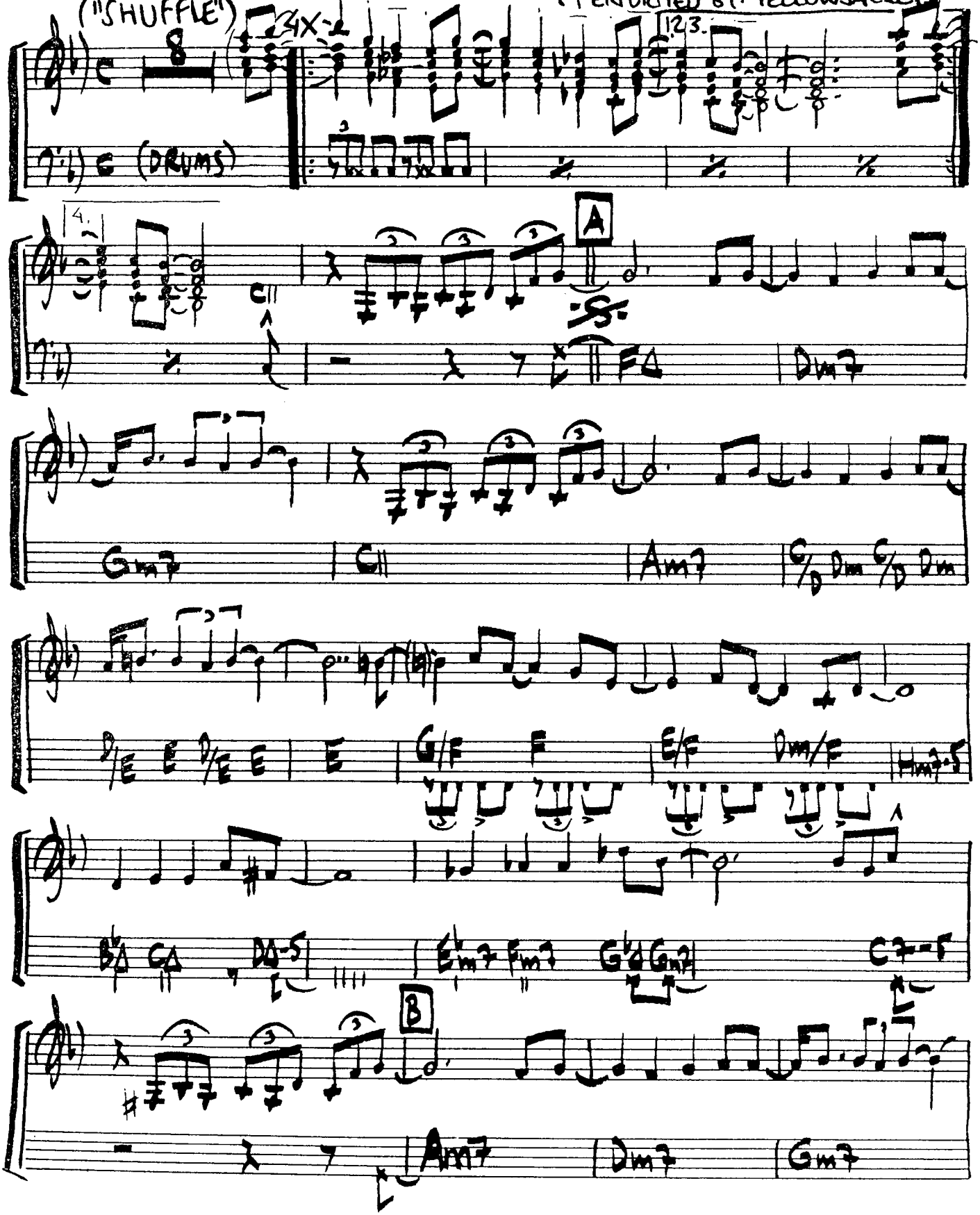


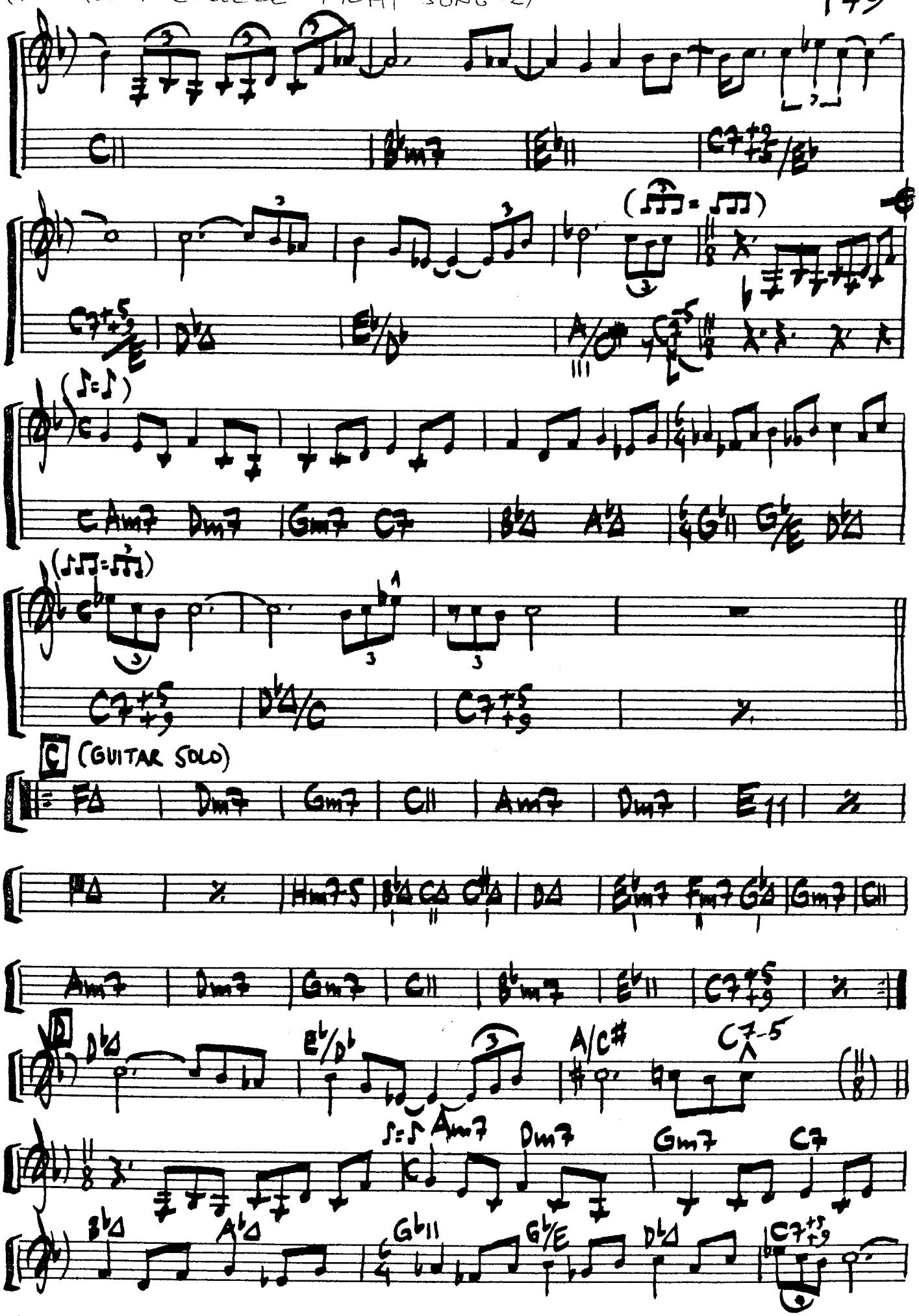

(1) IF THE GIFT BECOMES THE FIRE ON THE WI-
(2) STRUGGLING, STRECHING FOR THE PEAK NEVER STOP-
(1) - RE BETWEEN WILL AND WHAT WILL BE
(2) - PING WITH HER HEAD A- GAINST THE WIND
SHE'S A MA-
C (CHORUS)
- NIAC MA - NIAC ON THE FLOOR AND SHE'S DAN-
(SYNTH. AS INTRO)
-CING LIKE SHE'S NE-VER DANCED BEFORE SHE'S A MA-
NIAC MA - NIAC AT YOUR DOOR AND SHE'S DAN-
CING LIKE SHE'S NEVER DANCED BEFORE
1.
2. ON AN
2.
(SIM.)
(4 X)
(GUITAR SOLO)
D

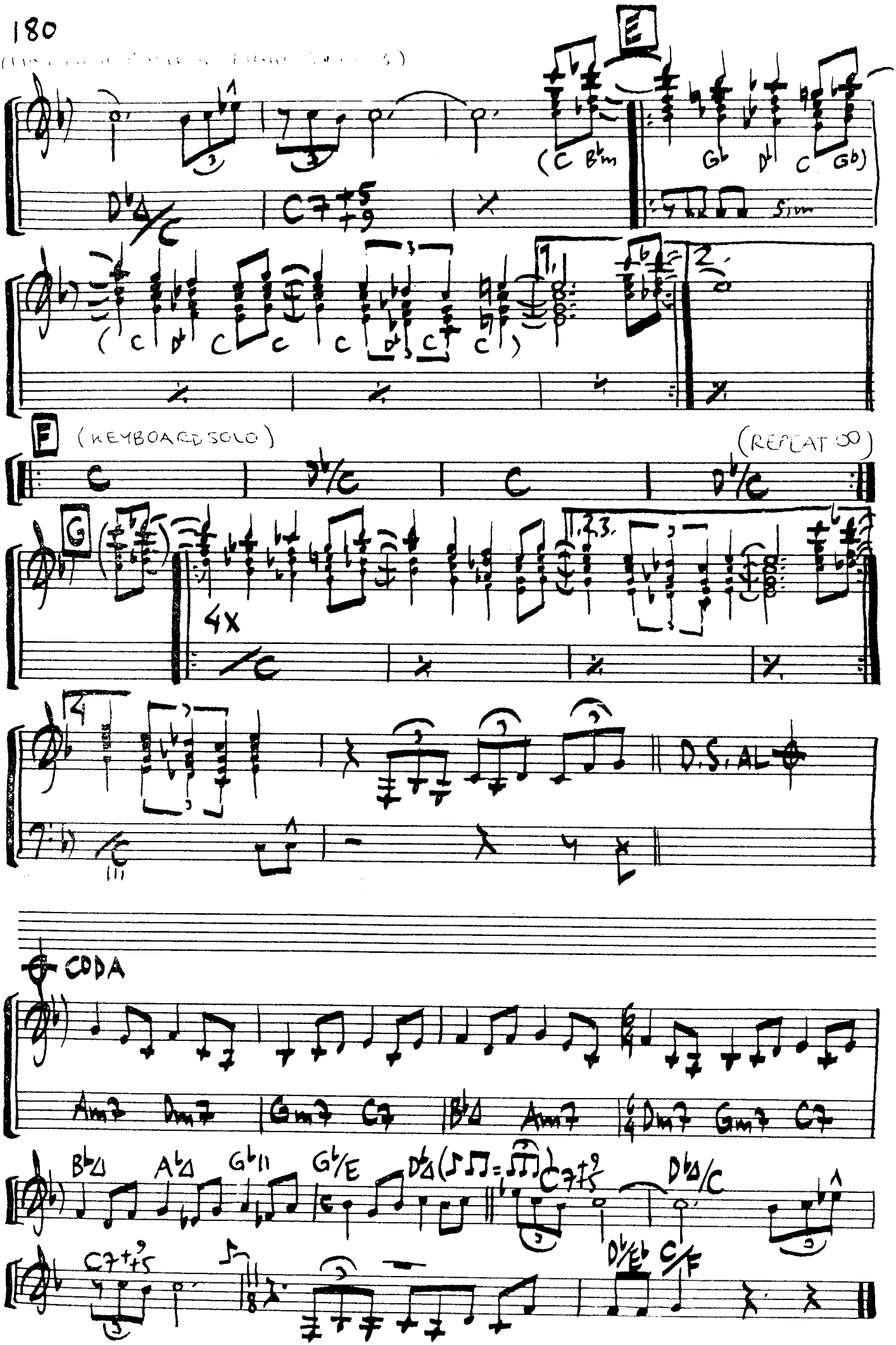
MONMOUTH COLLEGE FIGHT SONG!

WRITTEN BY:
RUSSELL PERRANTE

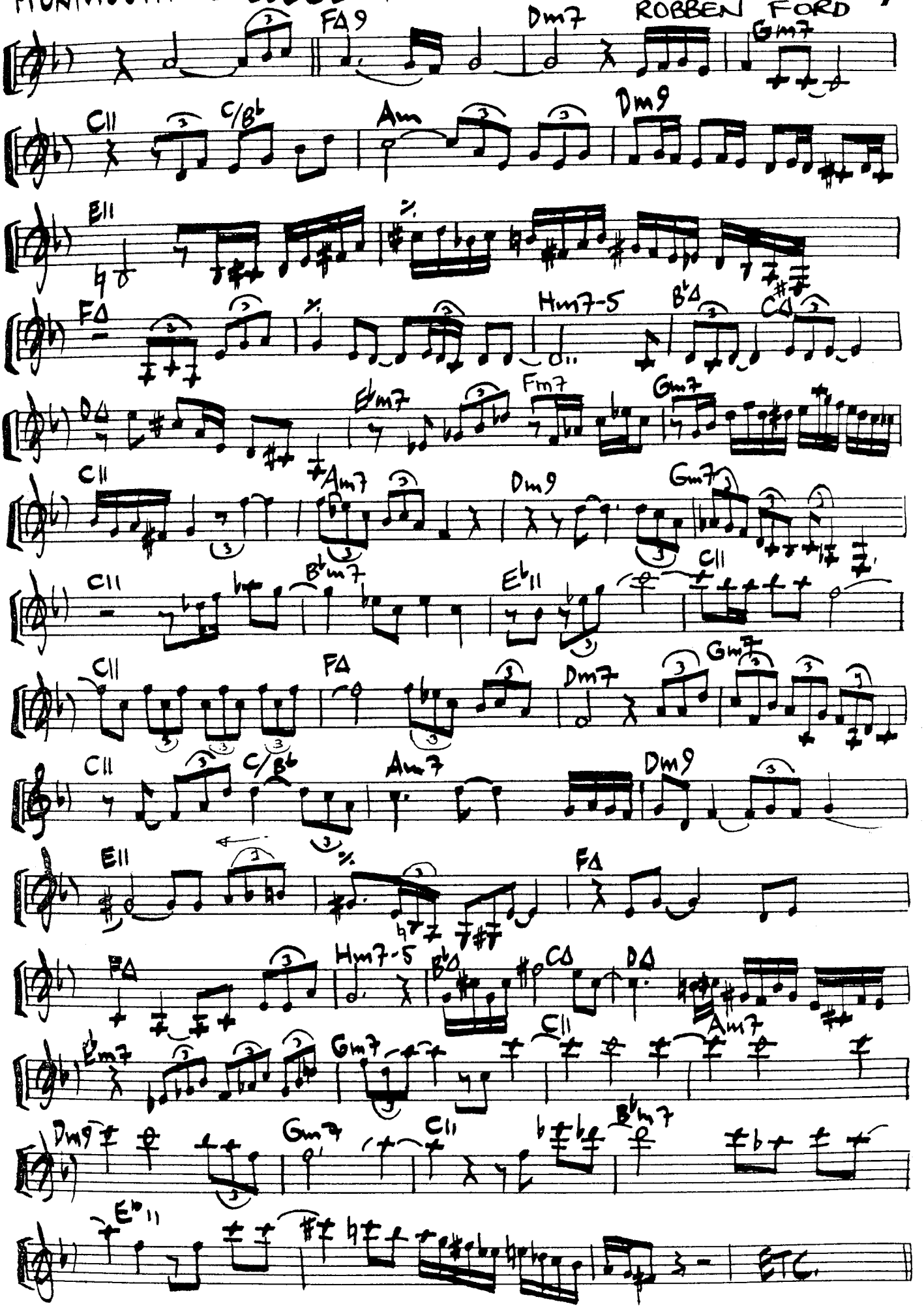
(FROM THE RECORD: 1982
"CASINO LIGHT" IVAR. ART.
PERFORMED BY: YELLOWJACKETS)




C
(GUITAR SOLO)


E
(C B♭m
G♭ D♭ C G♭)
D♭Δ/C
C7+5+9
Sim
(C D♭ C C C D♭ C C)
1.
2.
F
(KEYBOARD SOLO)
(REPEAT ∞)
C
D♭/C
C
D♭/C
G
4X
1.2.3.
4
D.S. AL
CODA
Am7 Dm7 Gm7 C7 B♭Δ Am7 Dm7 Gm7 C7
B♭Δ A♭Δ G♭11 G♭/E D♭Δ C7+9+5 D♭Δ/C
C7+9+5 D♭/E♭ C/F

MONMOUTH COLLEGE FIGHT SONG (GUITAR SOLO BY: ROBBEN FORD)



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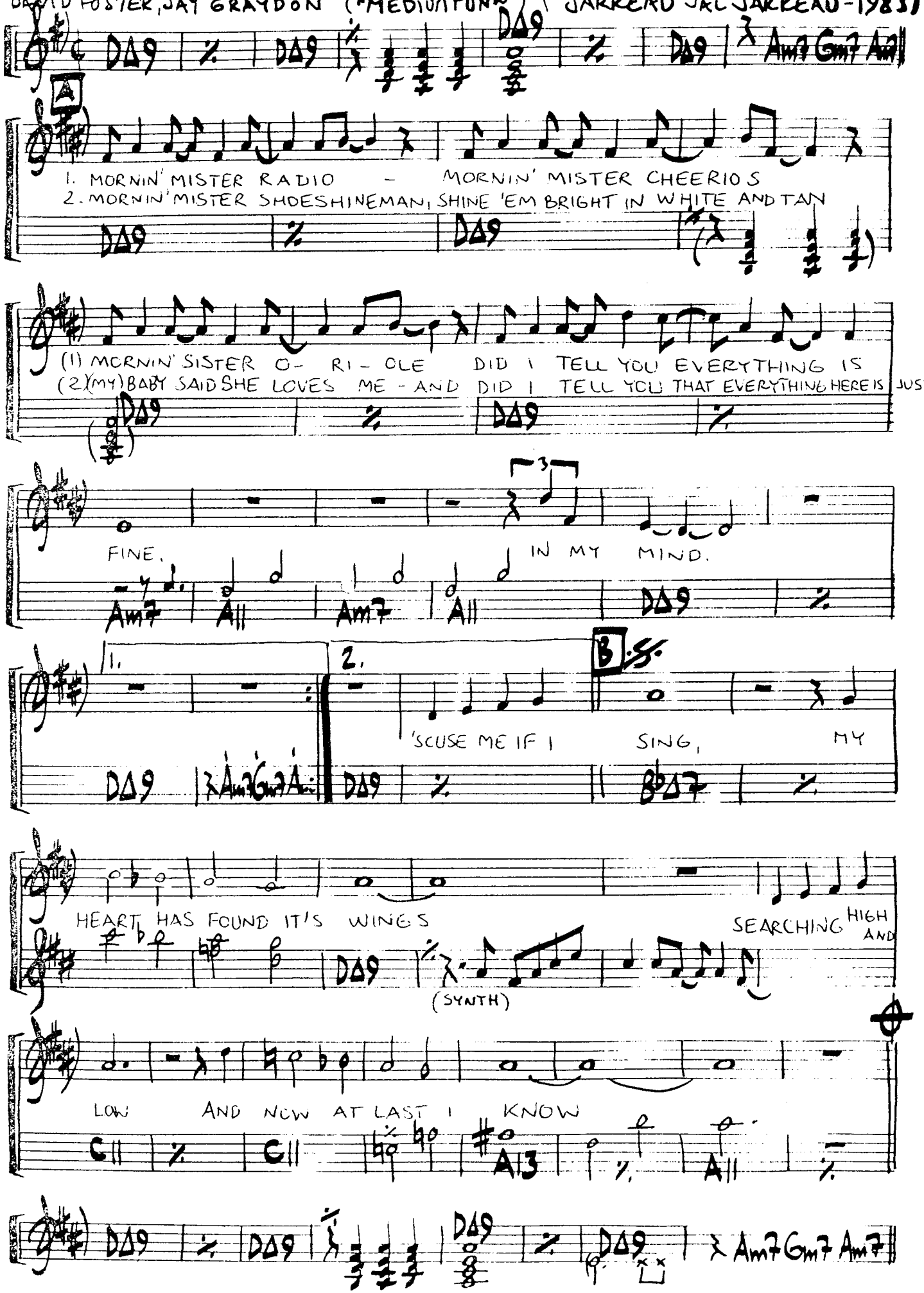
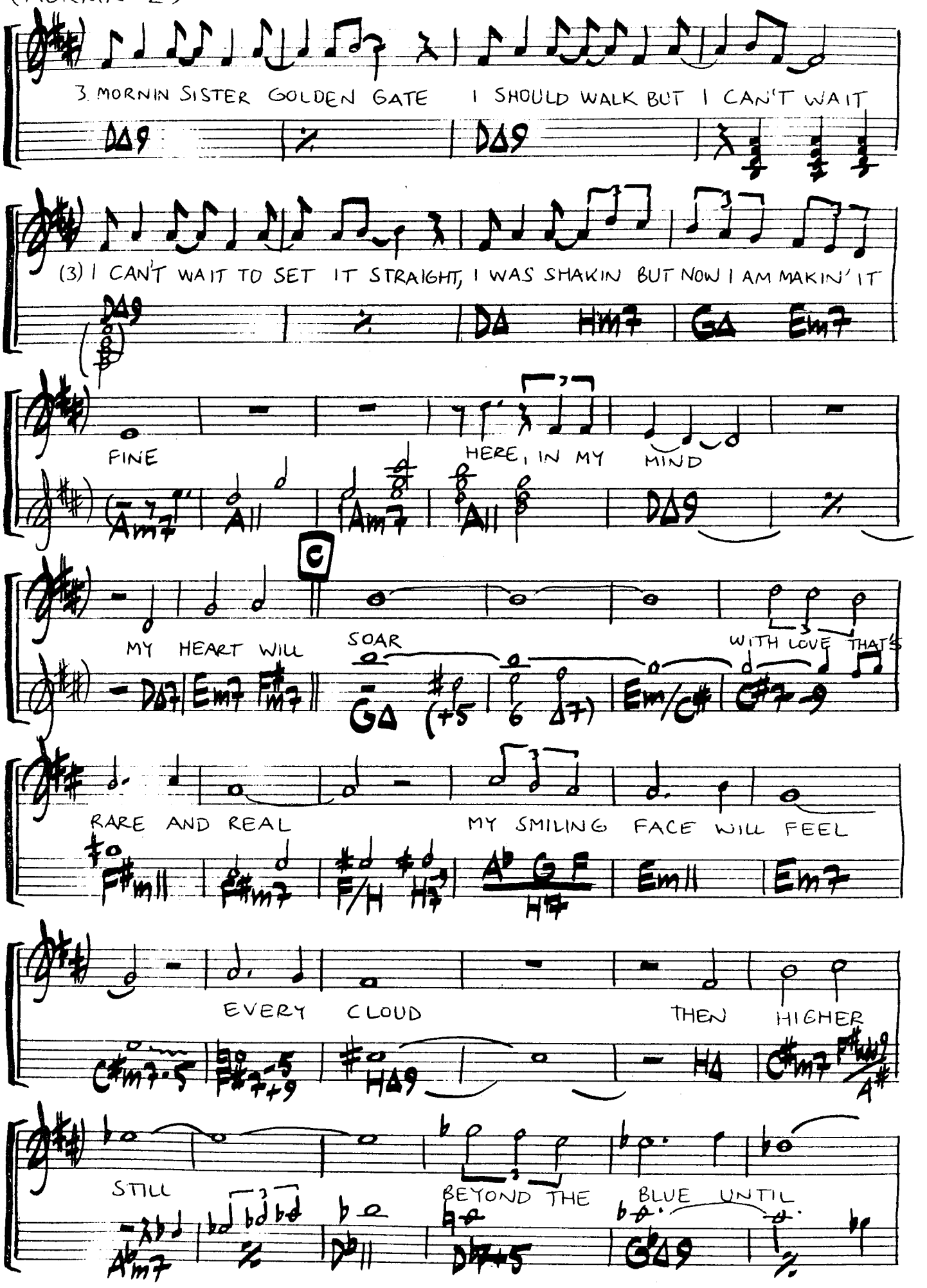
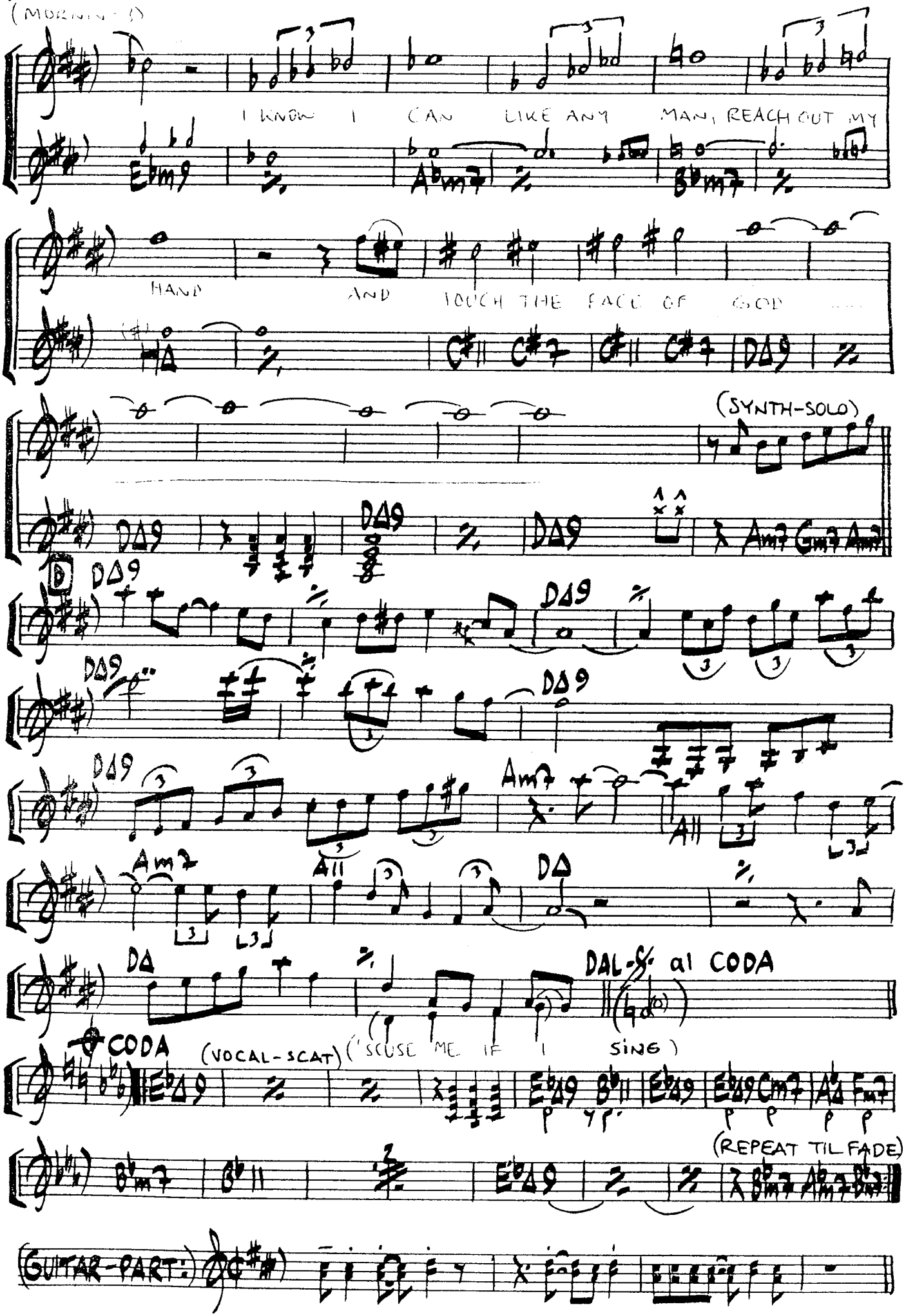
MORNIN'

WRITTEN BY: AL JARREAU, DAVID FOSTER, JAY GRAYDON ("MEDIUM FUNK") (FROM THE RECORD: "JARREAU" JAL JARREAU - 1983)



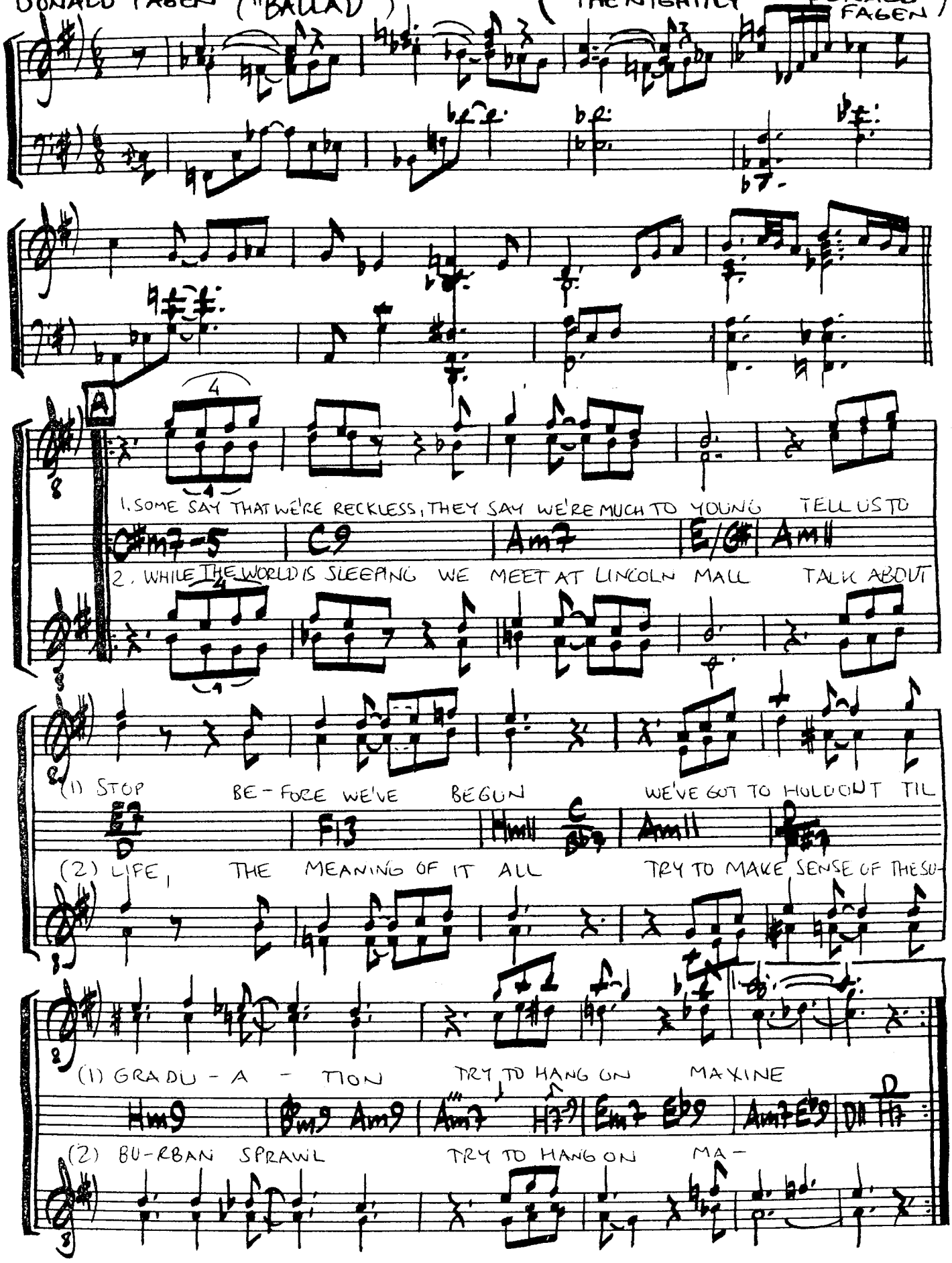

3. MORNIN SISTER GOLDEN GATE I SHOULD WALK BUT I CAN'T WAIT
(3) I CAN'T WAIT TO SET IT STRAIGHT, I WAS SHAKIN BUT NOW I AM MAKIN' IT
FINE
HERE, IN MY MIND
C
MY HEART WILL SOAR
WITH LOVE THAT'S
RARE AND REAL
MY SMILING FACE WILL FEEL
EVERY CLOUD
THEN HIGHER
STILL
BEYOND THE BLUE UNTIL


(MORNING)
I KNOW I CAN LIKE ANY MAN, REACH OUT MY
HAND AND TOUCH THE FACE OF GOD
(SYNTH-SOLO)
D.S. al CODA
CODA
(VOCAL-SCAT)
('SCUSE ME IF I SING)
(REPEAT TIL FADE)
GUITAR-PART:

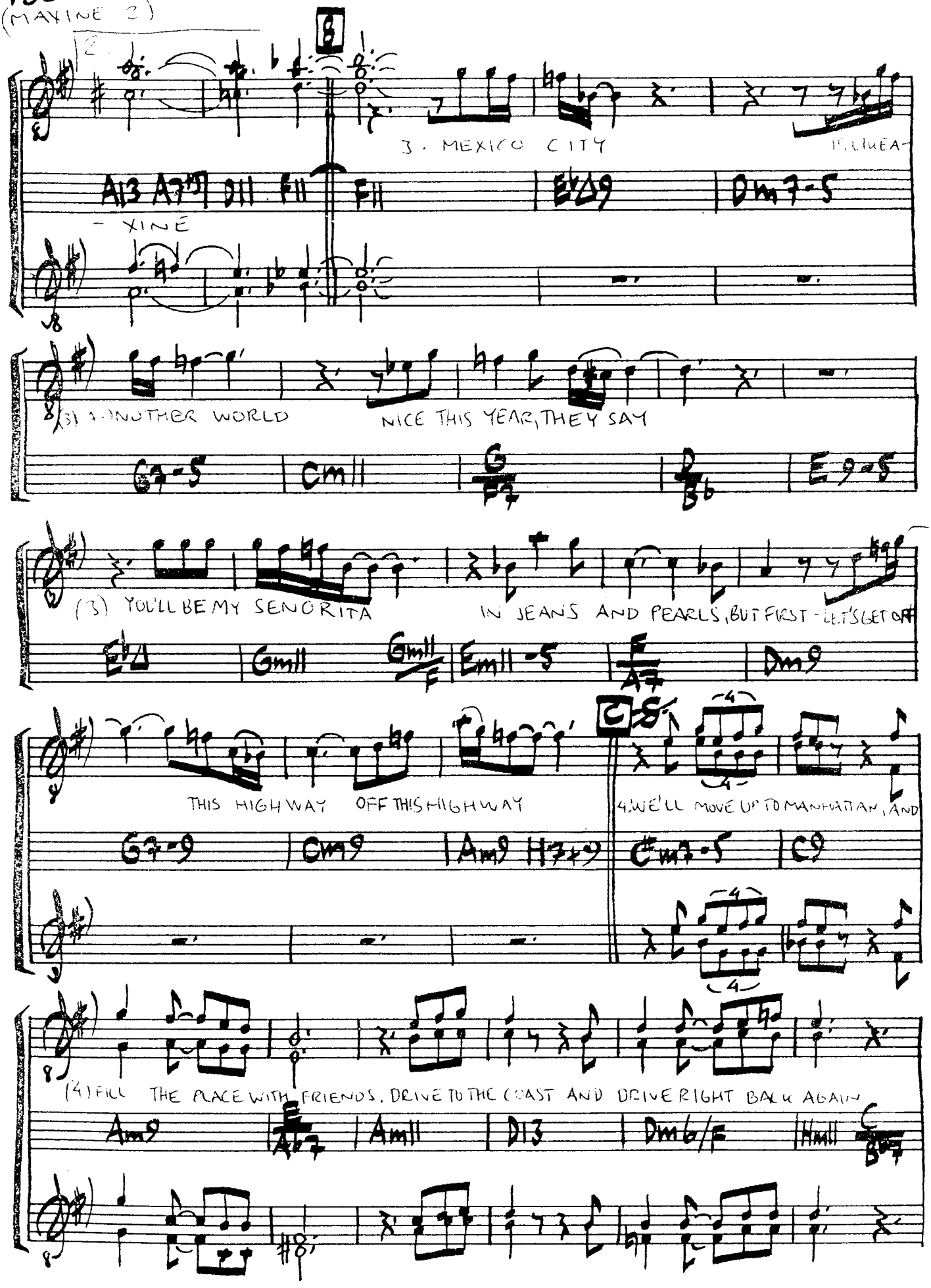
MAXINE

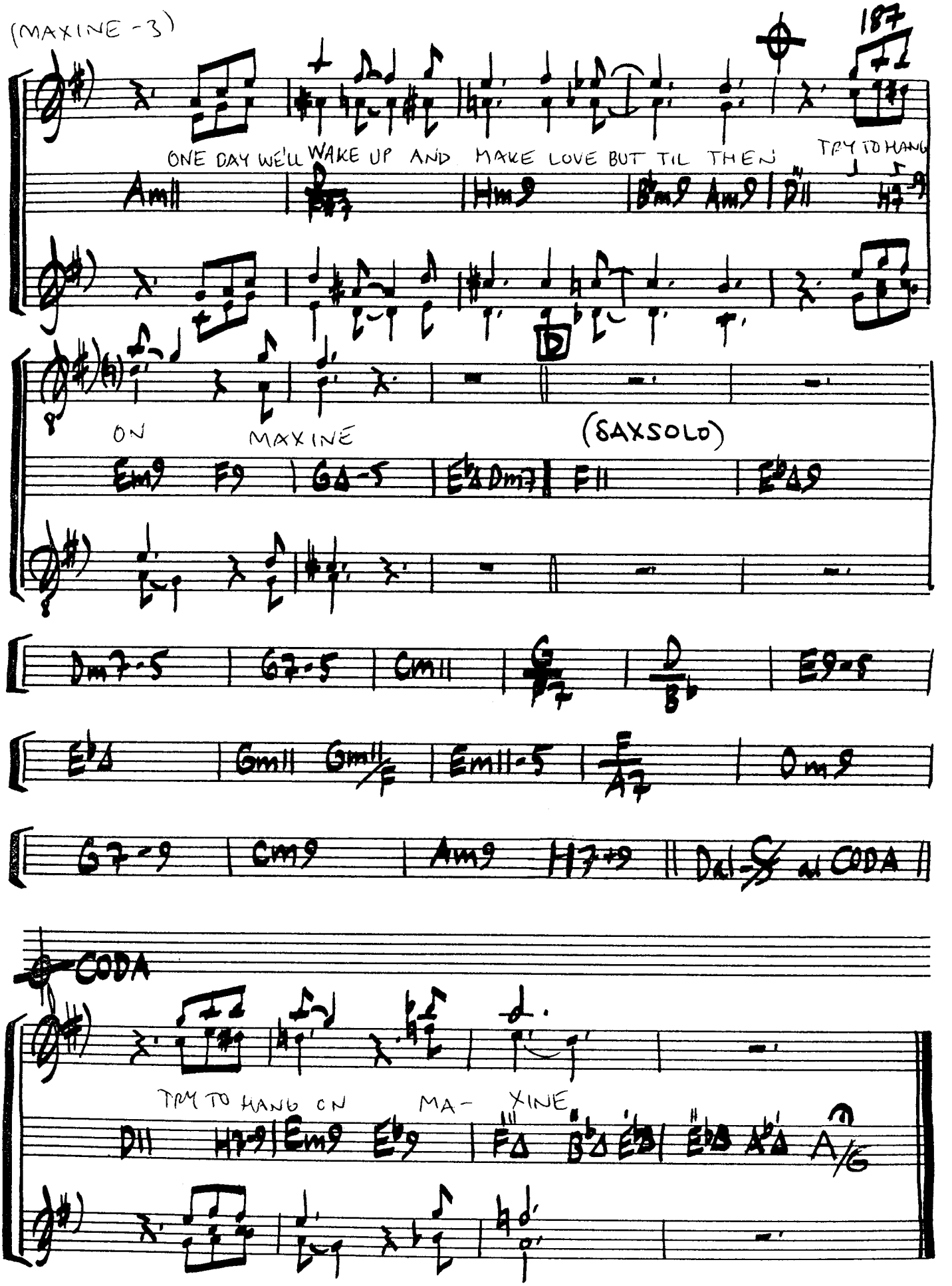
WRITTEN BY:
DONALD FAGEN ("BALLAD")

(FROM THE RECORD: 1982
"THE NIGHTFLY" ~ DONALD FAGEN)



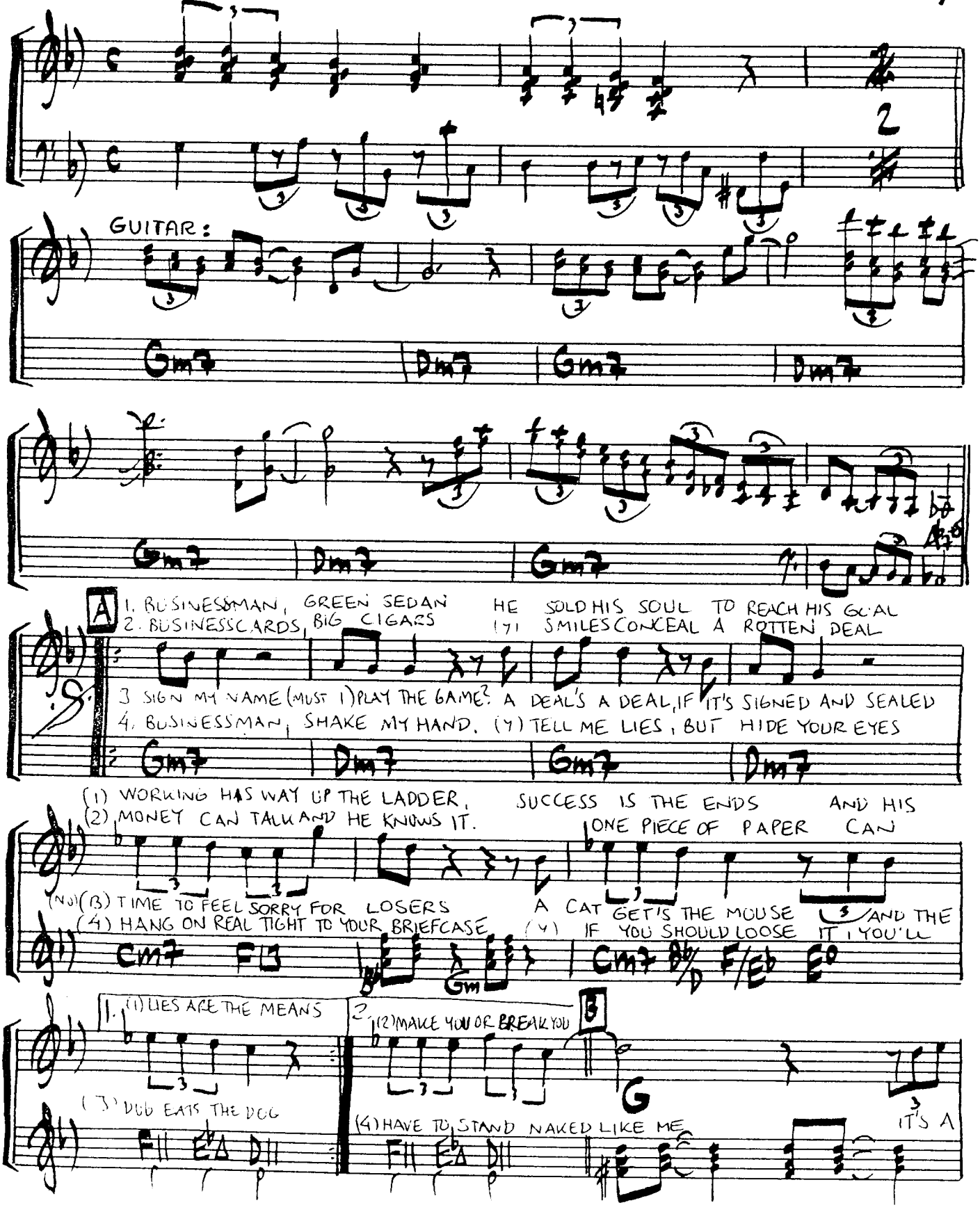
(MAXINE 2)


3. MEXICO CITY
- XINE
(3) ANOTHER WORLD
NICE THIS YEAR, THEY SAY
(3) YOU'LL BE MY SENORITA
IN JEANS AND PEARLS, BUT FIRST - LET'S GET OFF
THIS HIGHWAY
OFF THIS HIGHWAY
4. WE'LL MOVE UP TO MANHATTAN, AND
(4) FILL THE PLACE WITH FRIENDS. DRIVE TO THE COAST AND DRIVE RIGHT BACK AGAIN

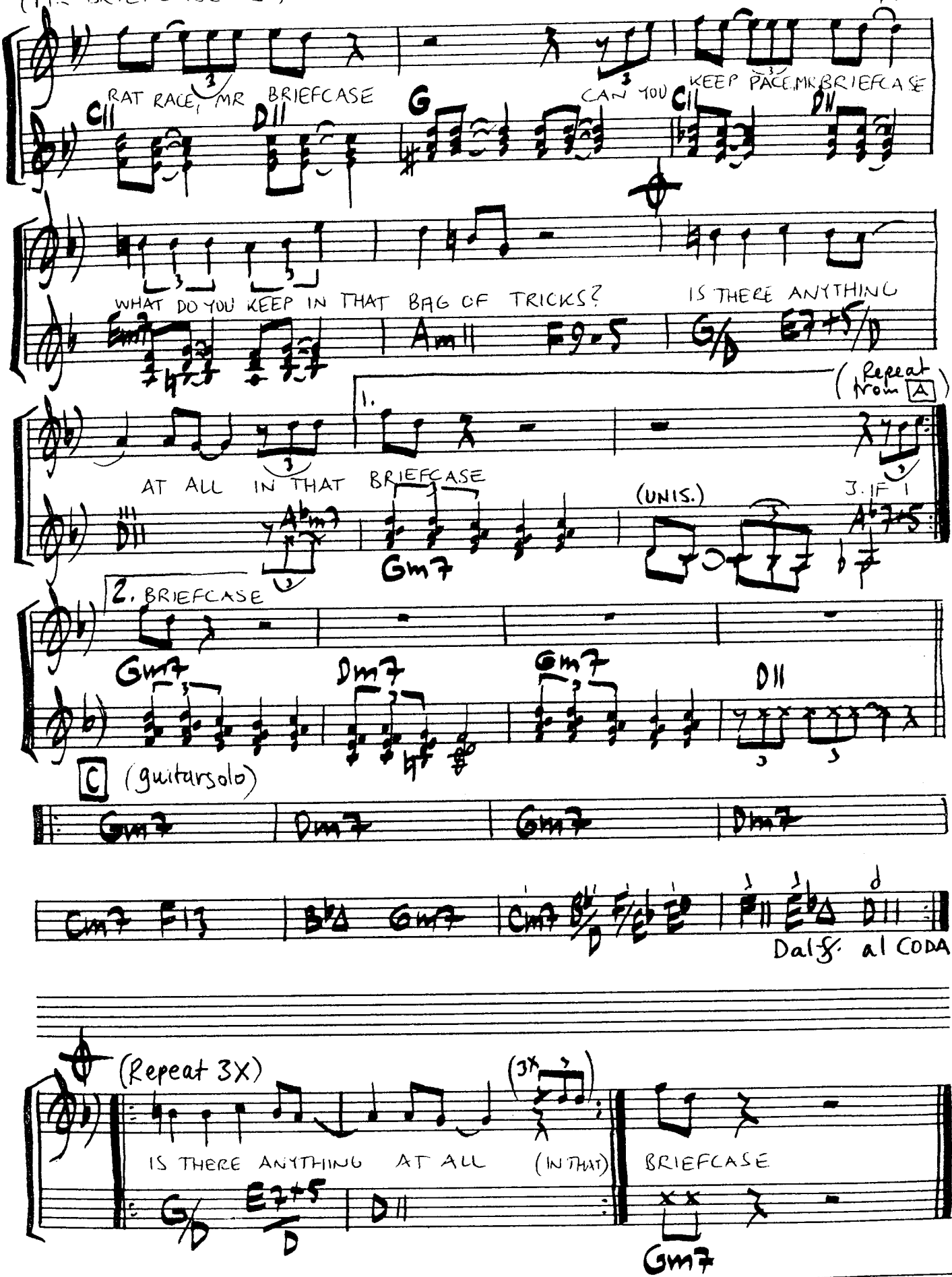

ONE DAY WE'LL WAKE UP AND MAKE LOVE BUT TIL THEN TRY TO HANG
Am11 Hm9 Bm9 Am9 D11 Hm9
ON MAXINE (SAXSOLO)
Em9 F9 GΔ-5 EbΔ Dm7 F11 EbΔ9
Dm7-5 G7-5 Cm11 G7 D/B Eb9-5
EbΔ Gm11 Gm11/F Em11-5 F/A7 Dm9
G7-9 Cm9 Am9 D7+9 D.C. al CODA
CODA
TRY TO HANG ON MA- XINE
D11 Hm9 Em9 Eb9 FΔ BbΔ EbΔ EbΔ AbΔ A/G

MR. BRIEFCASE

WRITTEN BY: ERIC TAGG ("SHUFFLE") (FROM THE RECORD: "RIT" ~ LEE RITENOUR-1981)



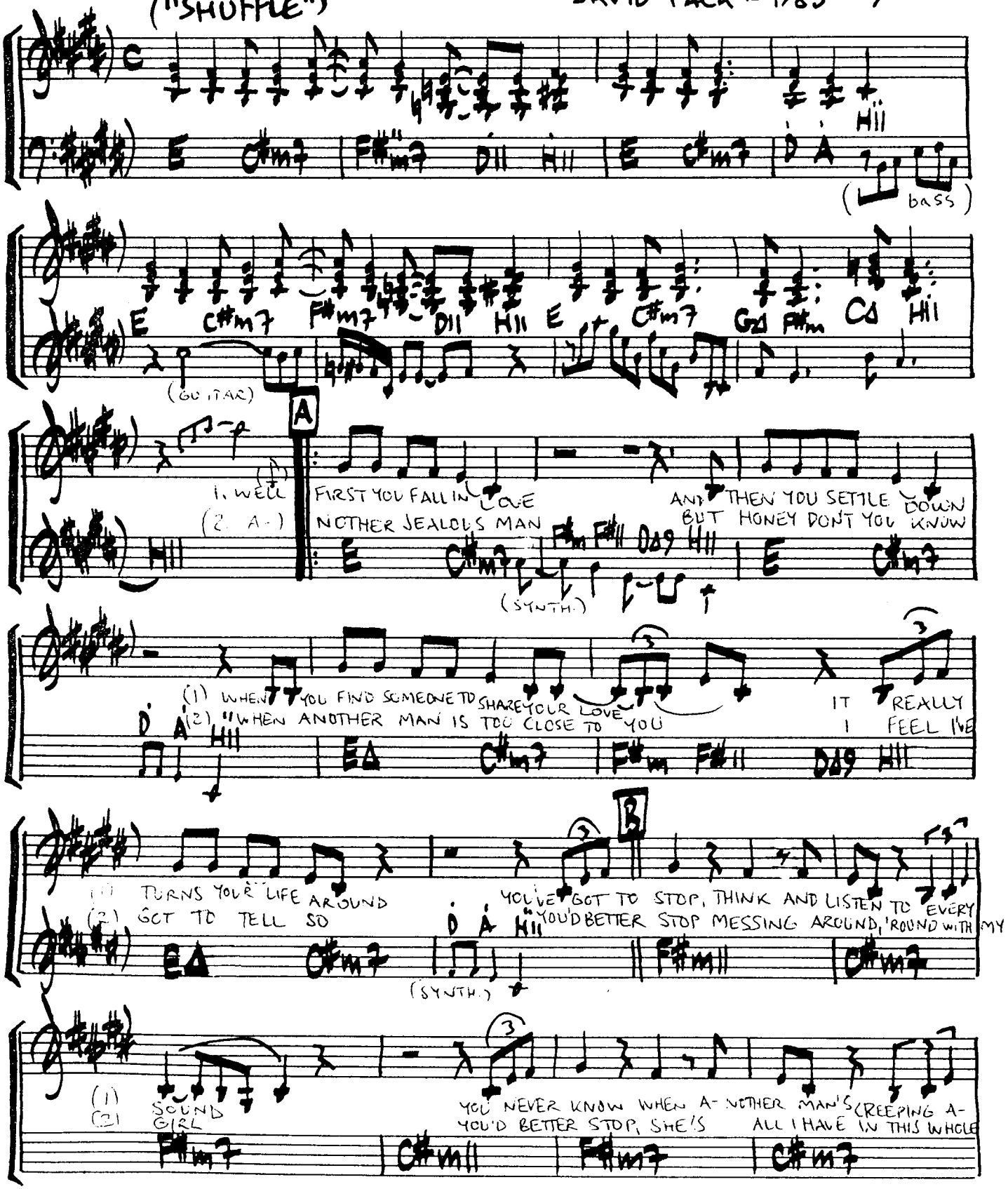
(MR-BRIEFCASE - 2)



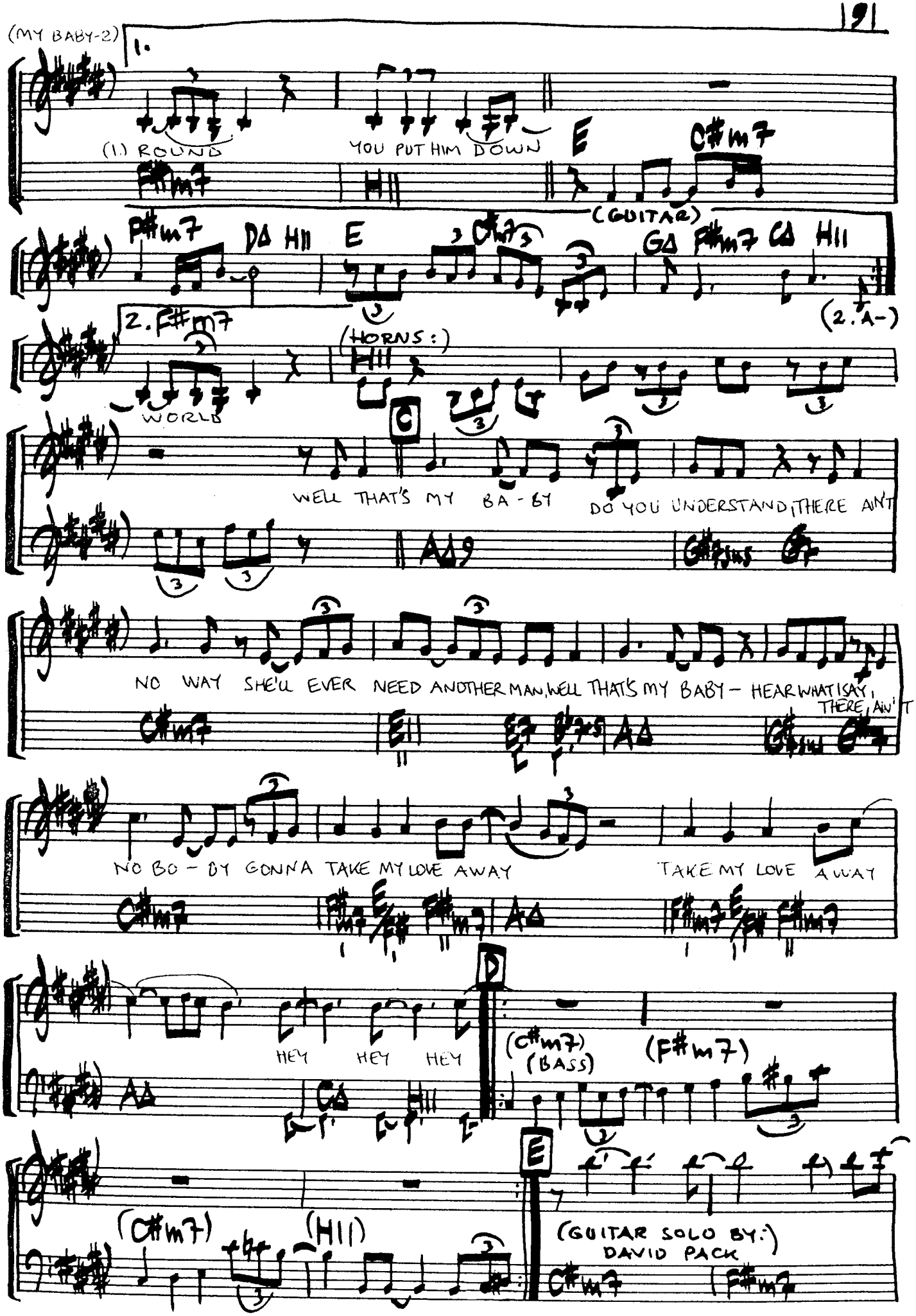
MY BABY

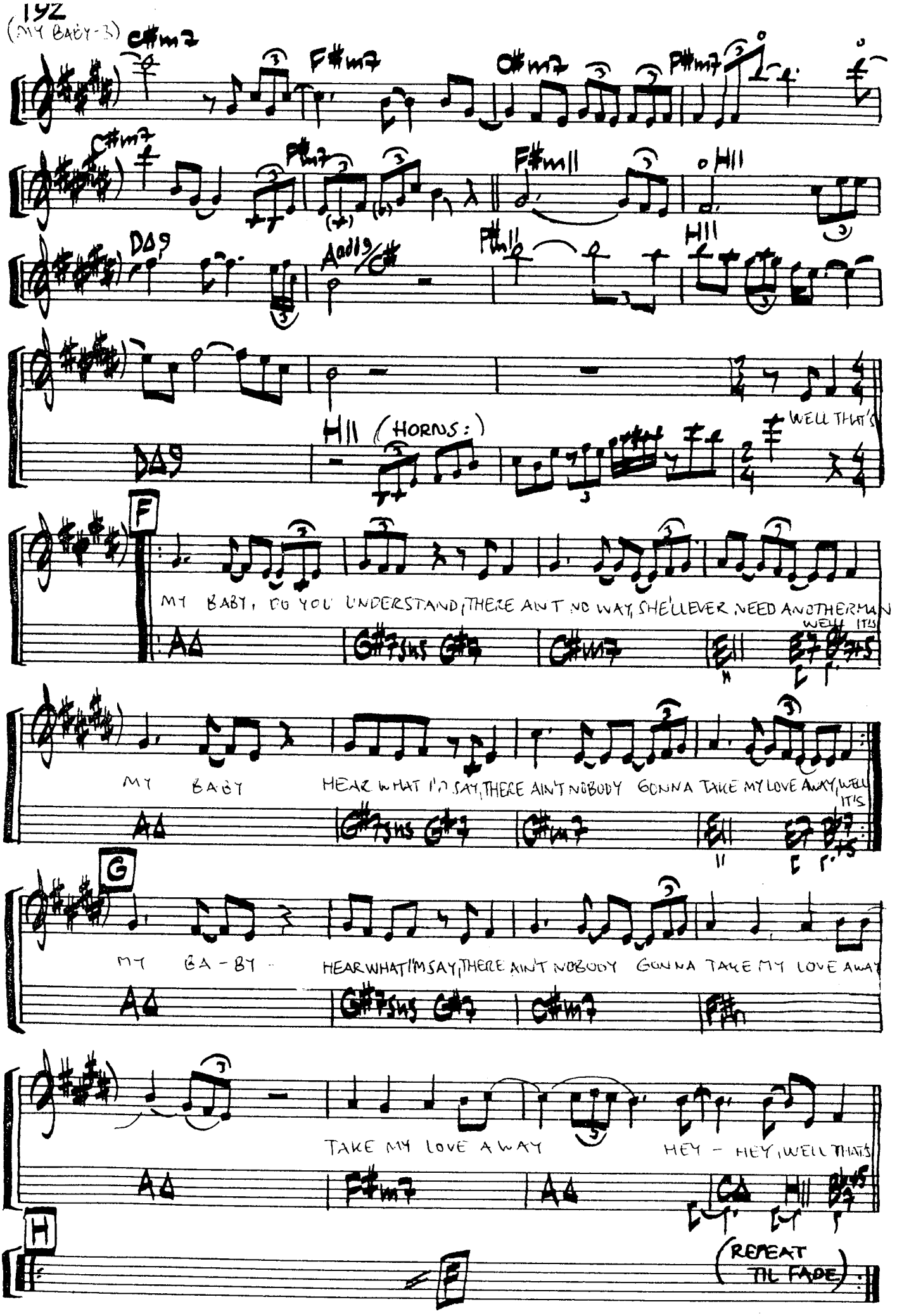
WRITTEN BY:
DAVID PACK
("SHUFFLE")

(FROM THE RECORD:
"ANYWHERE YOU GO" ~
DAVID PACK - 1985)



(MY BABY-2)


1.
(1.) ROUND
YOU PUT HIM DOWN
E
C#m7
(GUITAR)
F#m7
DΔ
Hll
E
C#m7
GΔ
F#m7
CΔ
Hll
(2. A-)
2. F#m7
WORLD
(HORNS:)
Hll
C
WELL THAT'S MY BA-BY
DO YOU UNDERSTAND, THERE AIN'T
A9
NO WAY SHE'LL EVER NEED ANOTHER MAN, WELL THAT'S MY BABY- HEAR WHAT I SAY,
THERE AIN'T
C#m7
E
AΔ
NO BO-BY GONNA TAKE MY LOVE AWAY
TAKE MY LOVE AWAY
HEY HEY HEY
D
(C#m7)
(BASS)
(F#m7)
(C#m7)
(Hll)
E
(GUITAR SOLO BY:)
DAVID PACK
C#m7
F#m7


192
(MY BABY-3)
C#m7
F#m7
C#m7
F#m7
C#m7
F#m7
F#m11
B11
D∆9
A add13/C#
F#m11
B11
D∆9
B11 (HORNS:)
WELL THAT'S
F
MY BABY, DO YOU UNDERSTAND, THERE AIN'T NO WAY, SHE'LL EVER NEED ANOTHER MAN
WELL IT'S
A∆
G#7sus
G#7
C#m7
E11
MY BABY
HEAR WHAT I'M SAY, THERE AIN'T NOBODY GONNA TAKE MY LOVE AWAY, WELL IT'S
MY BA-BY
HEAR WHAT I'M SAY, THERE AIN'T NOBODY GONNA TAKE MY LOVE AWAY
TAKE MY LOVE AWAY
HEY-HEY, WELL THAT'S
F#m7
B
(REPEAT TIL FADE)

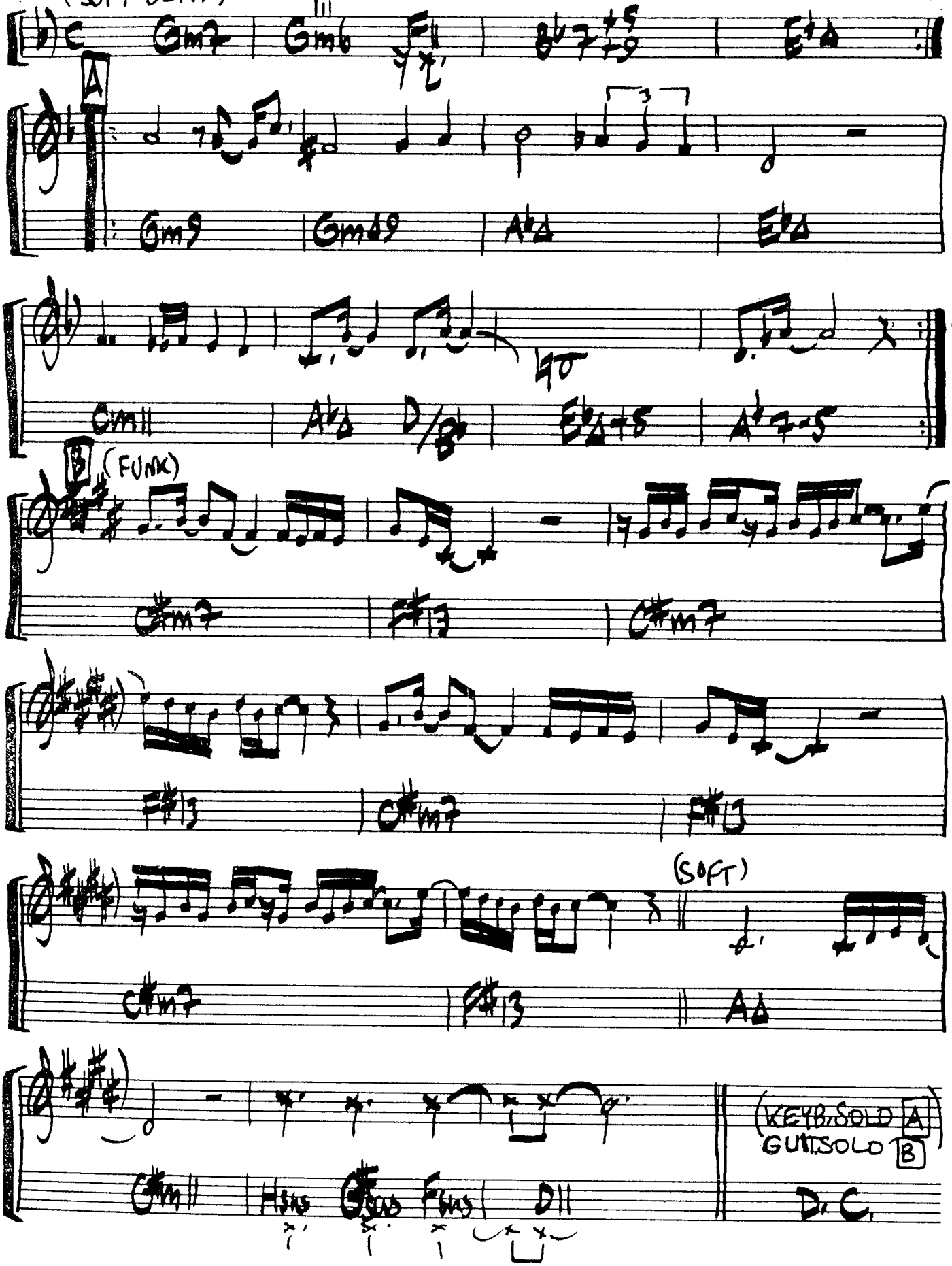
STARLINE
Pages
PAGES is:
RICHARD PAGE
STEVE GEORGE
JOHN LANG
PRODUCED BY JAY GRAYDON for
Garden Rake Music, Inc.
JAY GRUSKA
ROBBIE BUCHANAN
maxus
PRODUCED BY MICHAEL OMARTIAN
MICHAEL
LANDAU

NORMALISATION

WRITTEN BY:
MIKAEL BERGLUND

(SOFT BEAT)

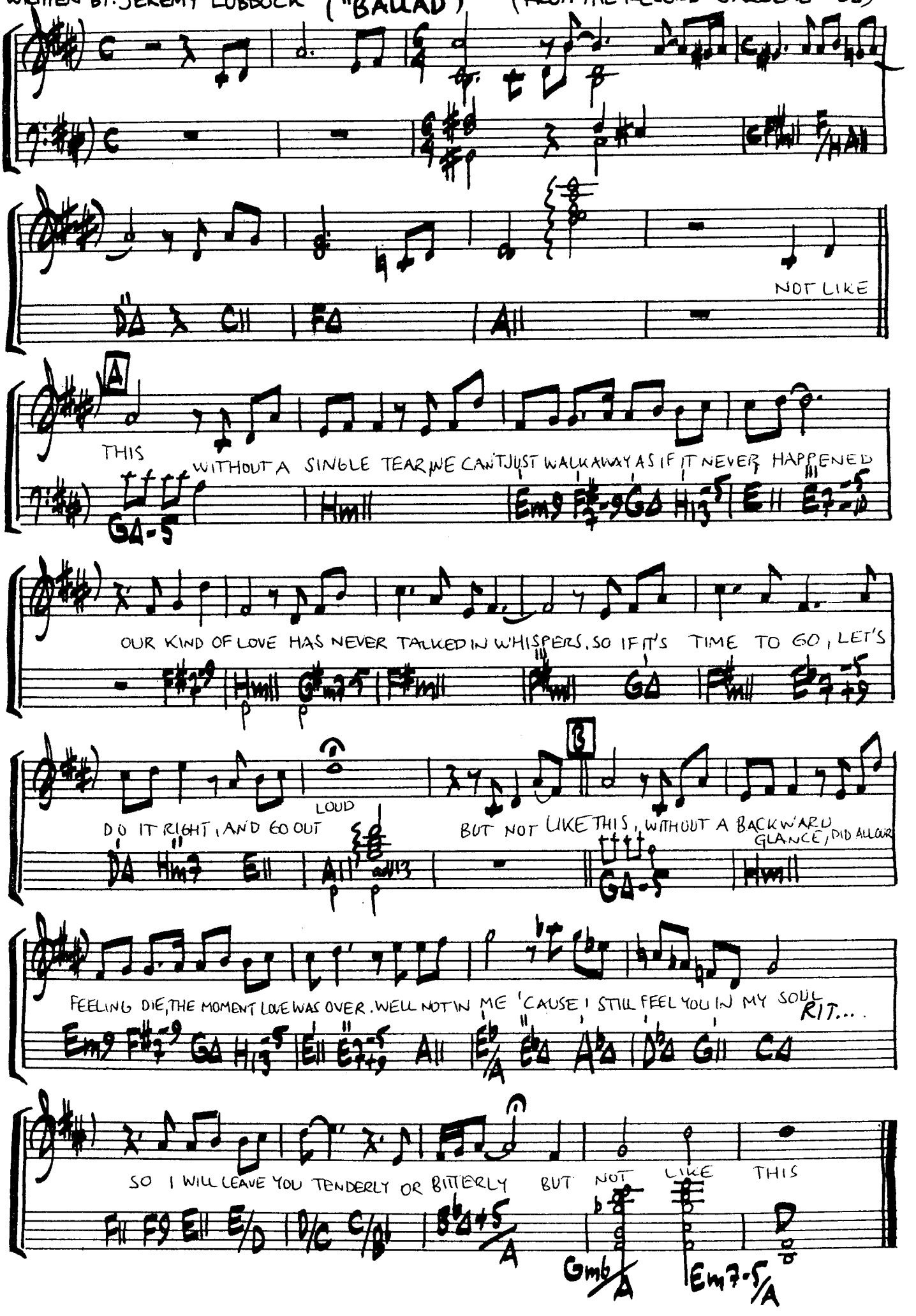
(FROM THE RECORD:
"LIFE" ~ 1982)



(ORIGINALLY IN $D^{\flat}$)

NOT LIKE THIS

WRITTEN BY: JEREMY LUBBOCK ("BALLAD") (FROM THE RECORD "JARREAU" - 83)

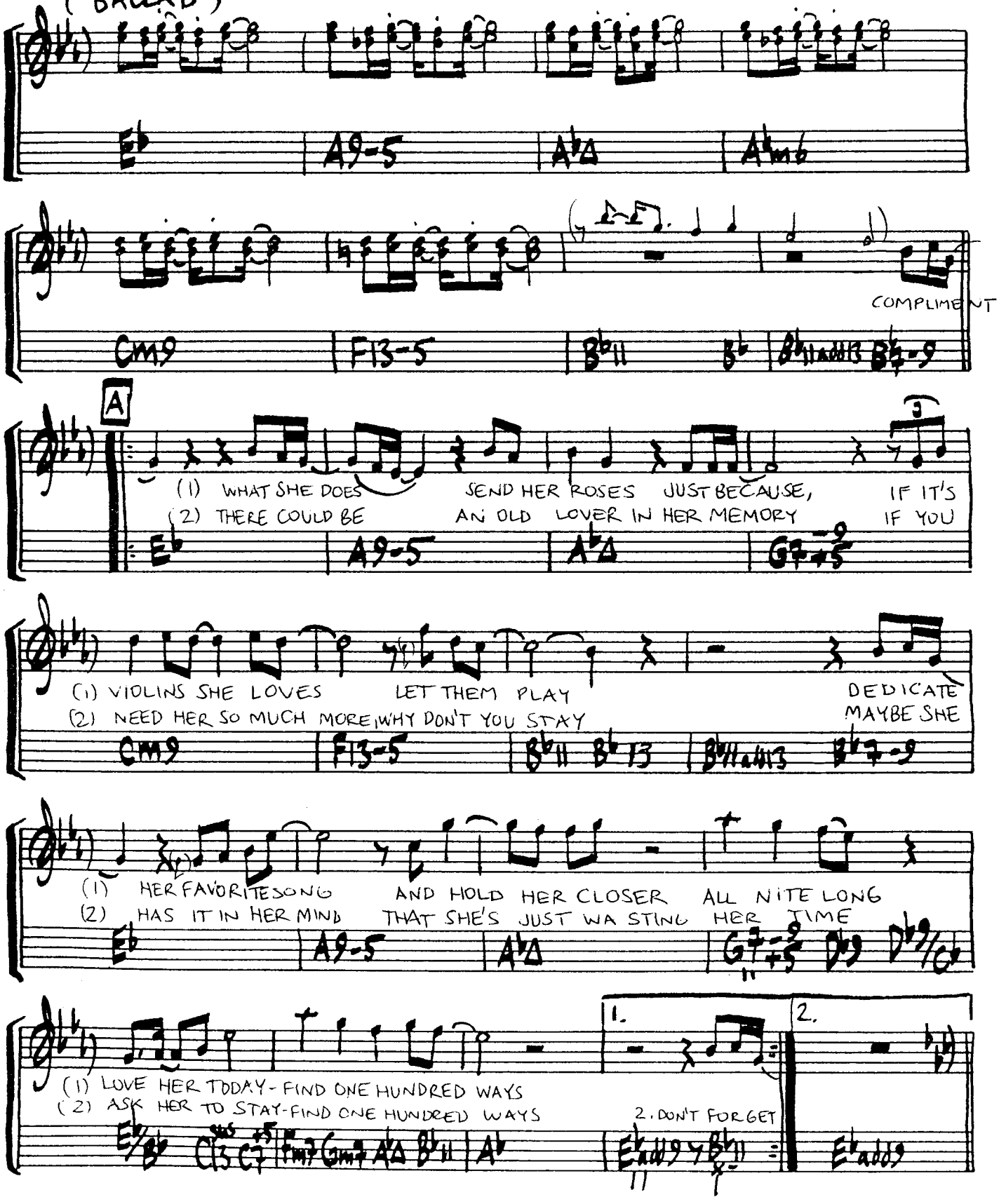


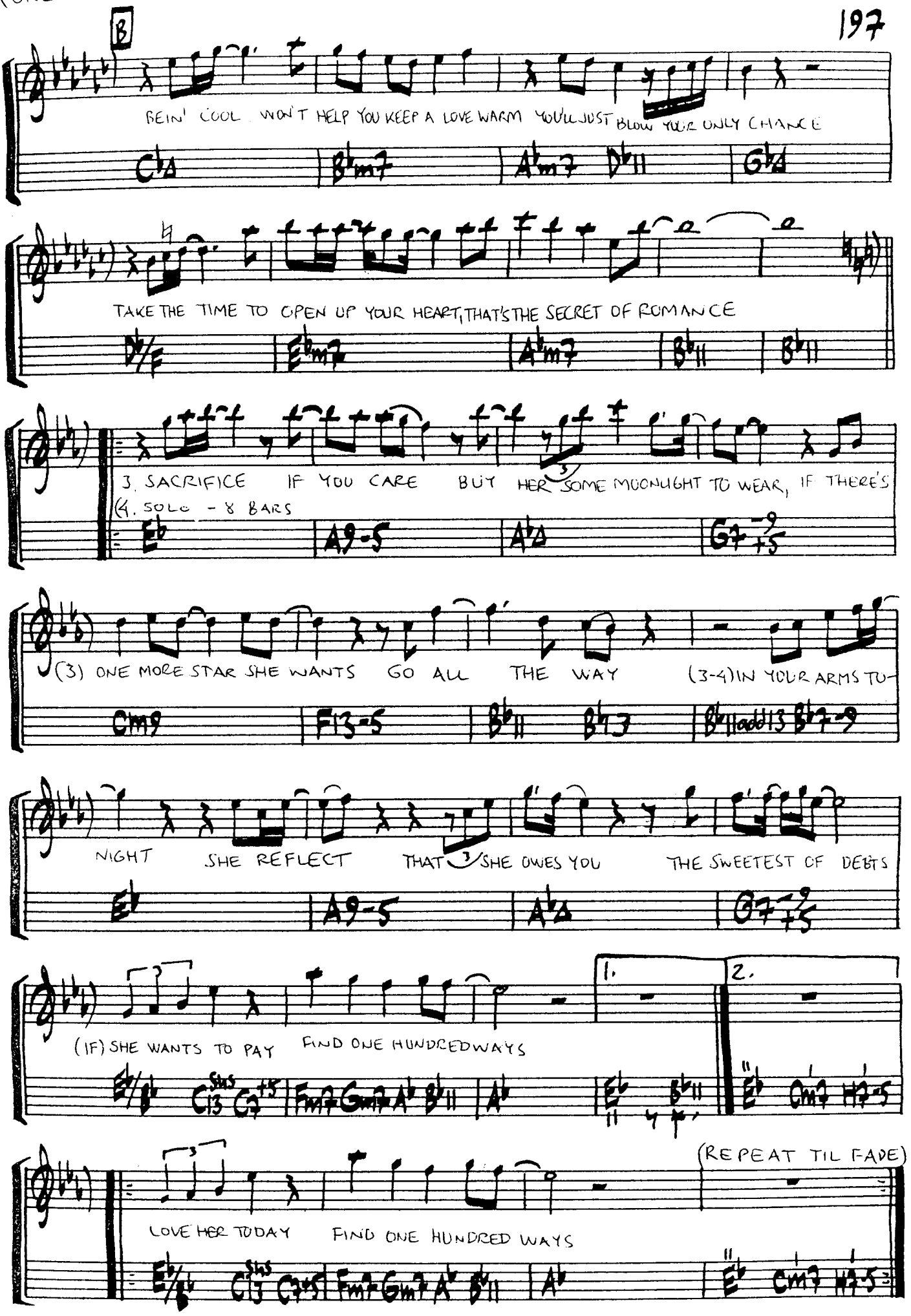
ONE HUNDRED WAYS

WRITTEN BY: KATHY WAKEFIELD, BEN WRIGHT, TONY COLEMAN

(FROM THE RECORD: "THE DUDE" ~ QUINCY JONES ~ 1981)

("BALLAD")




B
BEIN' COOL WON'T HELP YOU KEEP A LOVE WARM YOU'LL JUST BLOW YOUR ONLY CHANCE
TAKE THE TIME TO OPEN UP YOUR HEART, THAT'S THE SECRET OF ROMANCE
3. SACRIFICE IF YOU CARE BUT HER SOME MOONLIGHT TO WEAR, IF THERE'S
(4. SOLO - 8 BARS
(3) ONE MORE STAR SHE WANTS GO ALL THE WAY (3-4) IN YOUR ARMS TO-
NIGHT SHE REFLECT THAT SHE OWES YOU THE SWEETEST OF DEBTS
(IF) SHE WANTS TO PAY FIND ONE HUNDRED WAYS
1.
2.
LOVE HER TODAY FIND ONE HUNDRED WAYS
(REPEAT TIL FADE)

THE ONLY ONE

WRITTEN BY: LIONEL RICHIE & DAVID FOSTER ("BALLAD")

(FROM THE RECORD: "CAN'T SLOW DOWN" BY LIONEL RICHIE 1983)

(ORIGINAL: H-DUR)

8va

LET ME TELL

A

(1) YOU NOW ALL THAT'S ON YOUR MIND FOR A LOVE
(2) MY ARMS WHEN I'M CLOSE TO YOU THERE'S A MA-

Dm7 G7 Cadd9

(1) LIKE YOURS IS OH, SO VERY HARD TO FIND (I'VE) LOOKED INSIDE
(2) - GIC IN YOUR TOUCH THAT JUST COMES SHINING THROUGH WANT YOU E -

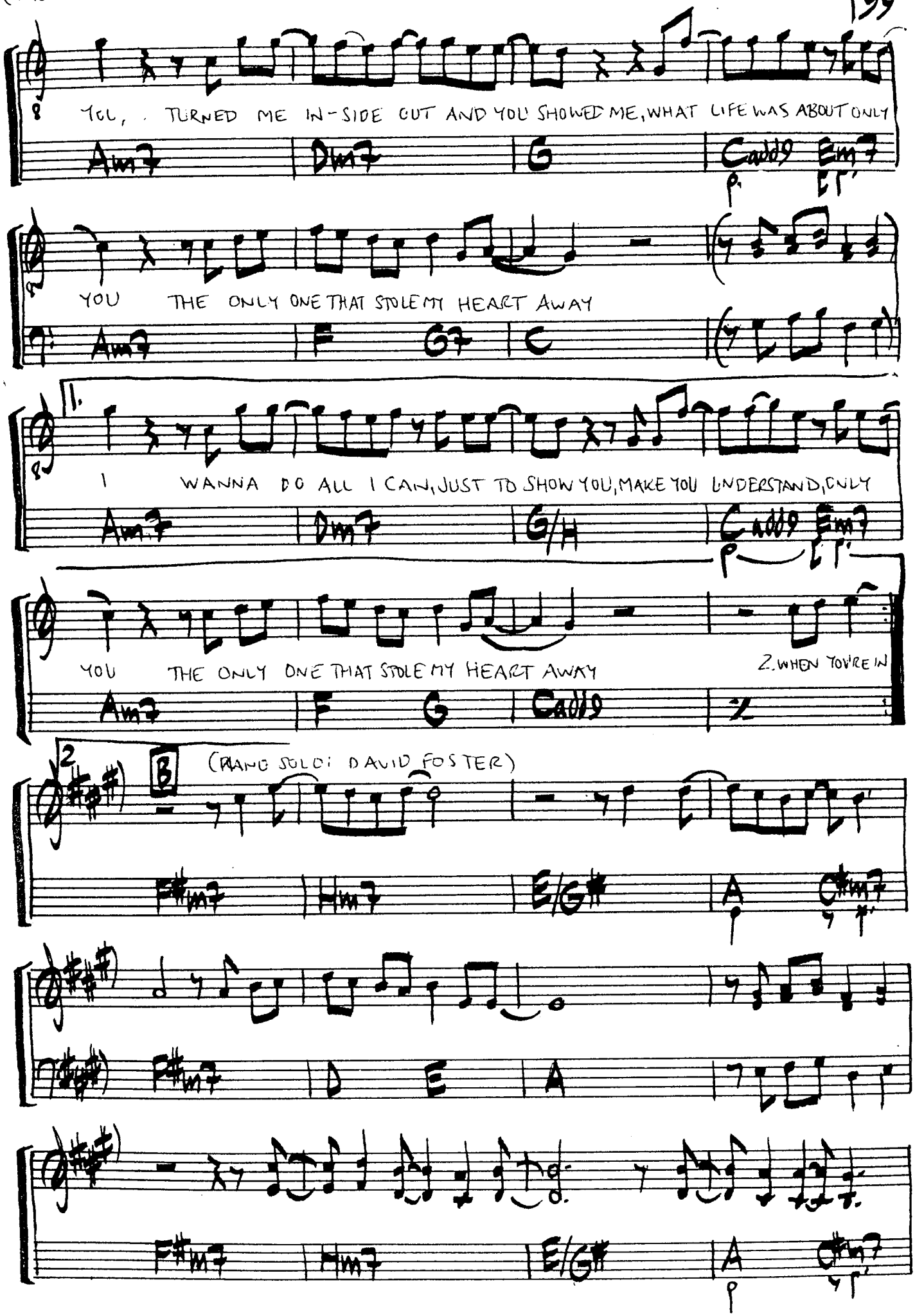
Dm7 G7 G#° Am7 Am7 Am7/G

(1) MYSELF NOW I'M VE - RY SURE THERE CAN
(2) - VERY DAY WANT YOU E - VERY NIGHT THERE CAN

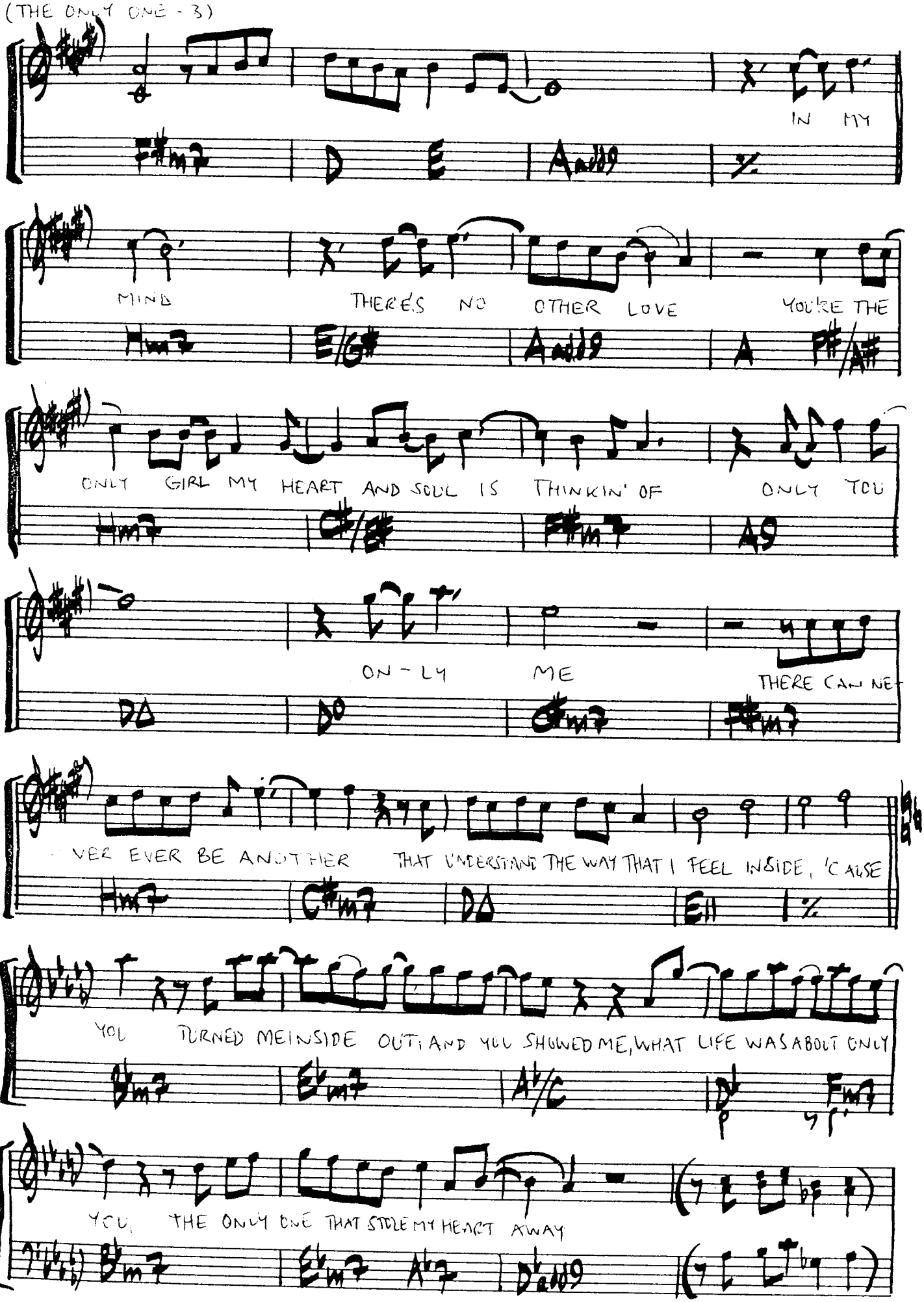
F Cadd9

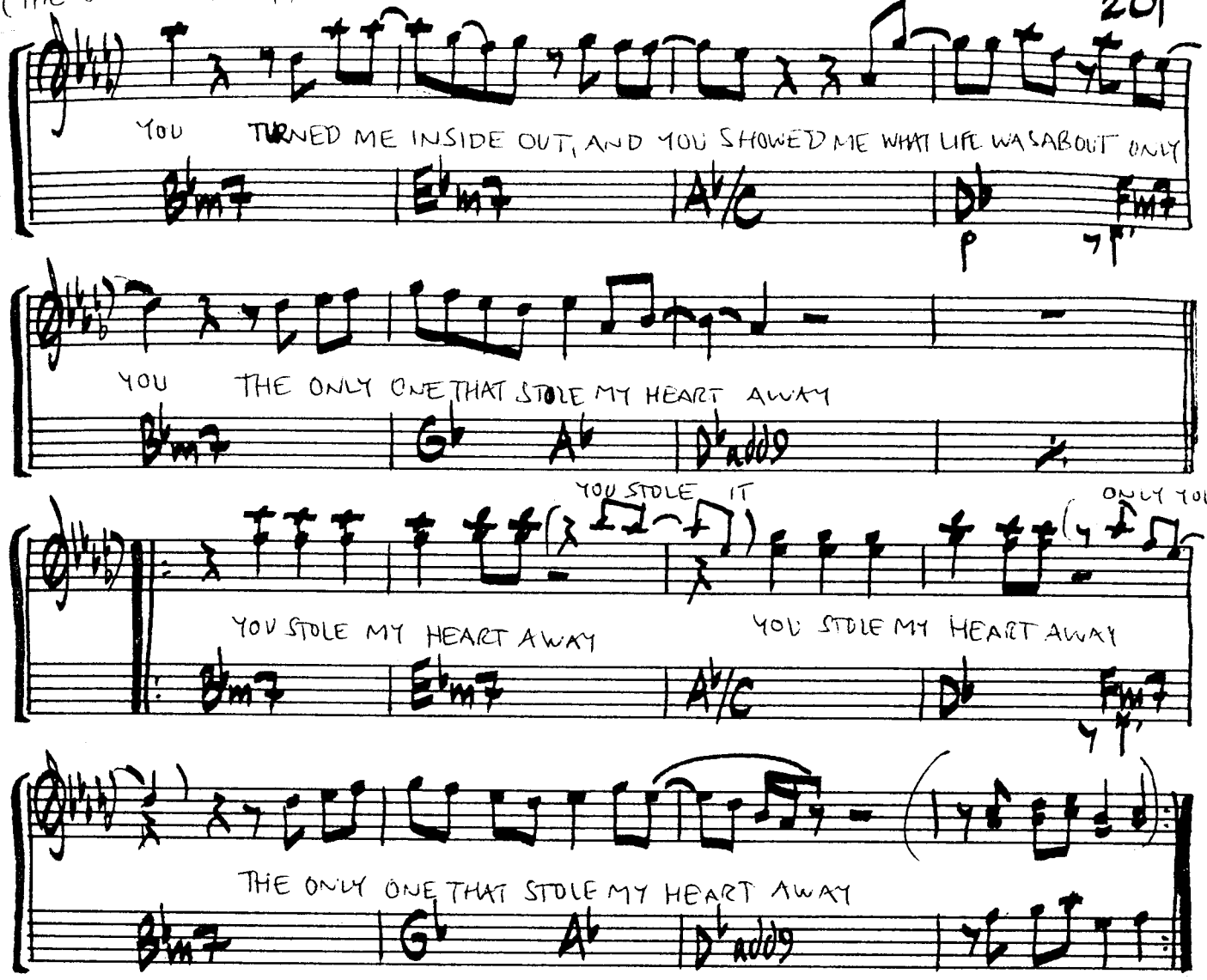
(1) ONLY BE YOU FOR ME, I, NEED YOU MORE AND MORE
(2) ONLY BE YOU FOR ME, YOU MAKE IT SEEM SO RIGHT

F C/E Dm7 G F/A G/H


YOU, TURNED ME IN-SIDE OUT AND YOU SHOWED ME, WHAT LIFE WAS ABOUT ONLY
Am7 Dm7 G Cadd9 Em7
YOU THE ONLY ONE THAT STOLE MY HEART AWAY
Am7 F G7 C
1. I WANNA DO ALL I CAN, JUST TO SHOW YOU, MAKE YOU UNDERSTAND, ONLY
Am7 Dm7 G/A Cadd9 Em7
YOU THE ONLY ONE THAT STOLE MY HEART AWAY
Am7 F G Cadd9
2. WHEN YOU'RE IN
2
B
(PIANO SOLO: DAVID FOSTER)
F#m7 Bm7 E/G# A C#m7
F#m7 D E A
F#m7 Bm7 E/G# A C#m7

(THE ONLY ONE - 3)

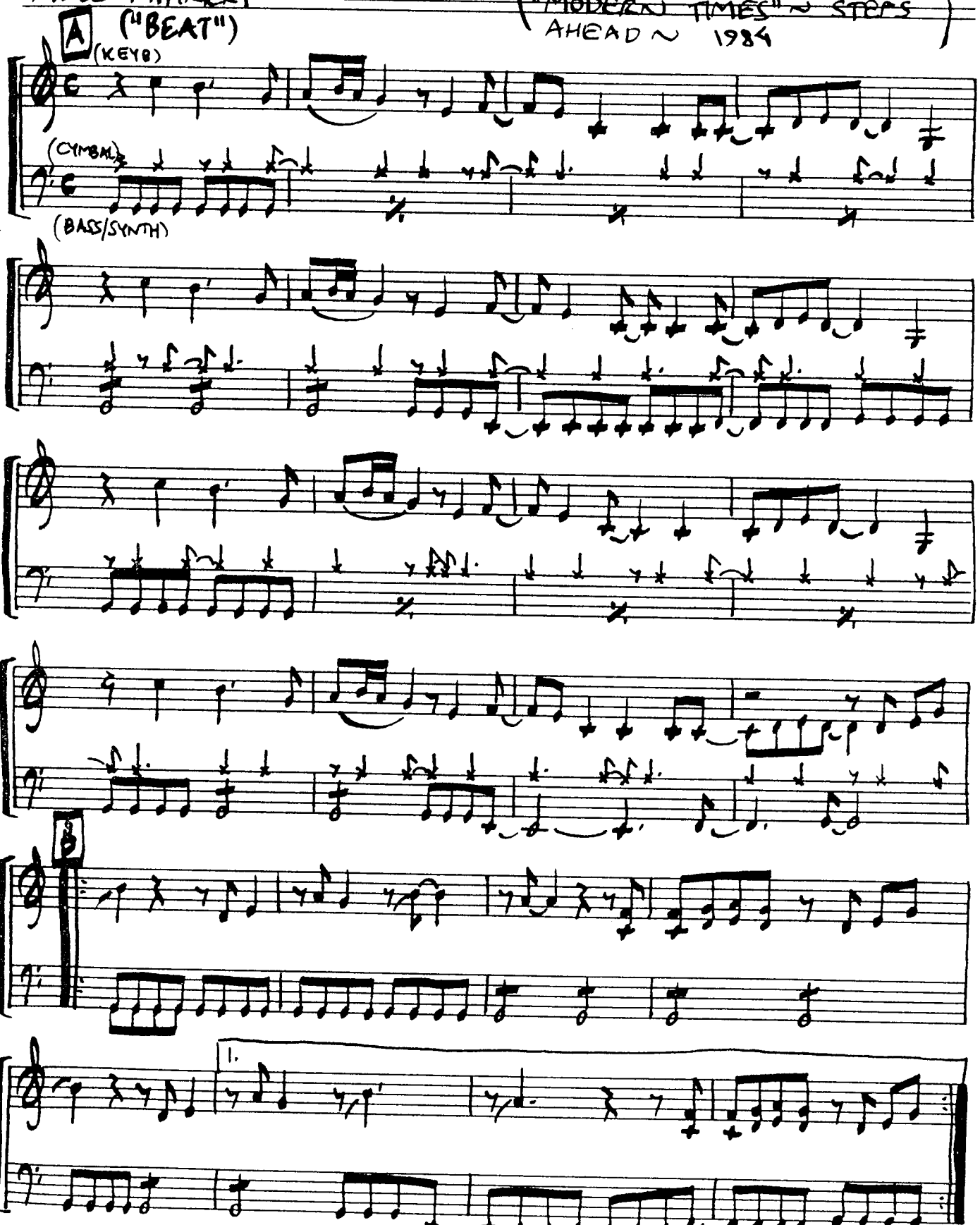


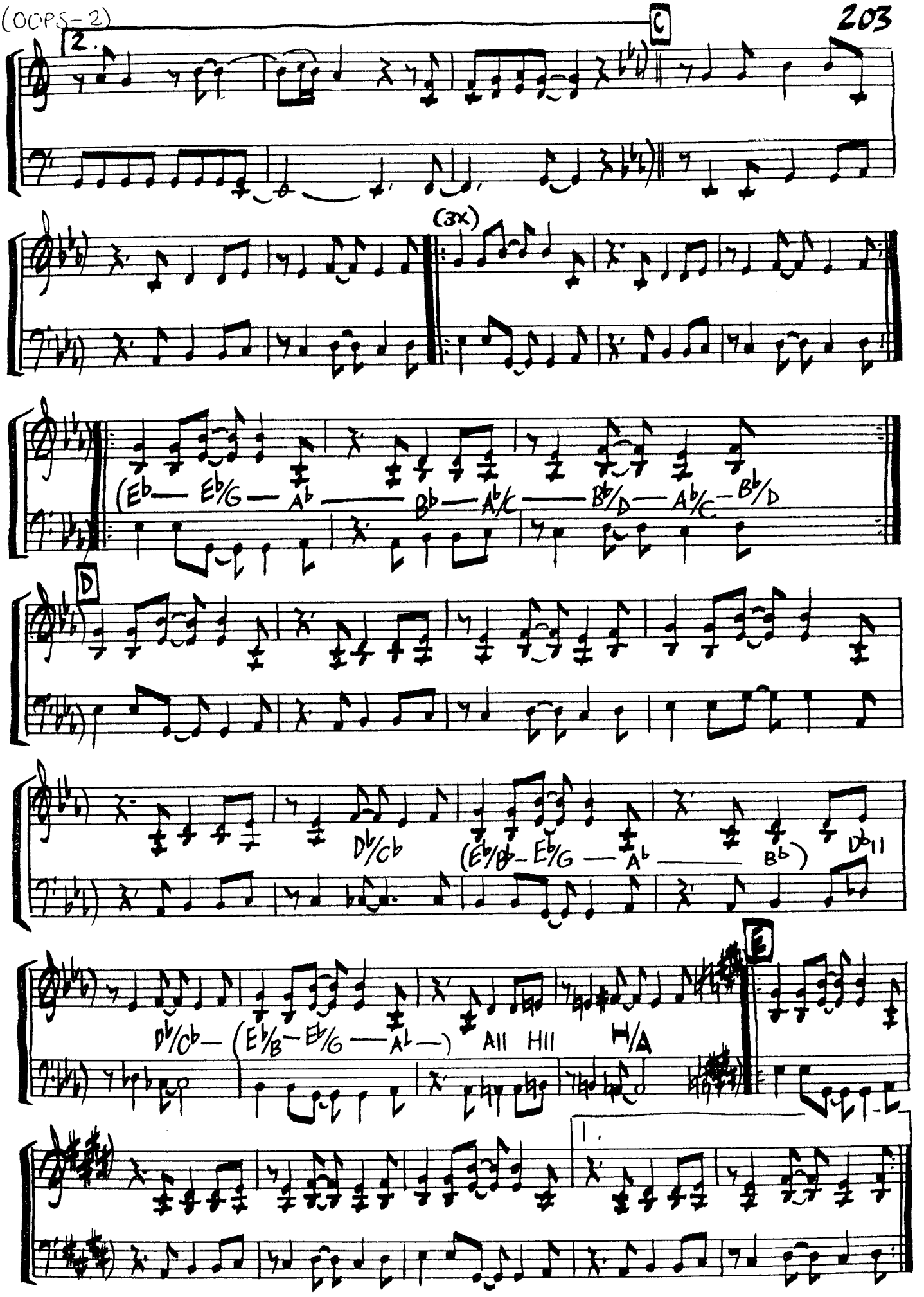

YOU TURNED ME INSIDE OUT, AND YOU SHOWED ME WHAT LIFE WAS ABOUT ONLY
YOU THE ONLY ONE THAT STOLE MY HEART AWAY
YOU STOLE IT
ONLY YOU
YOU STOLE MY HEART AWAY
YOU STOLE MY HEART AWAY
THE ONLY ONE THAT STOLE MY HEART AWAY

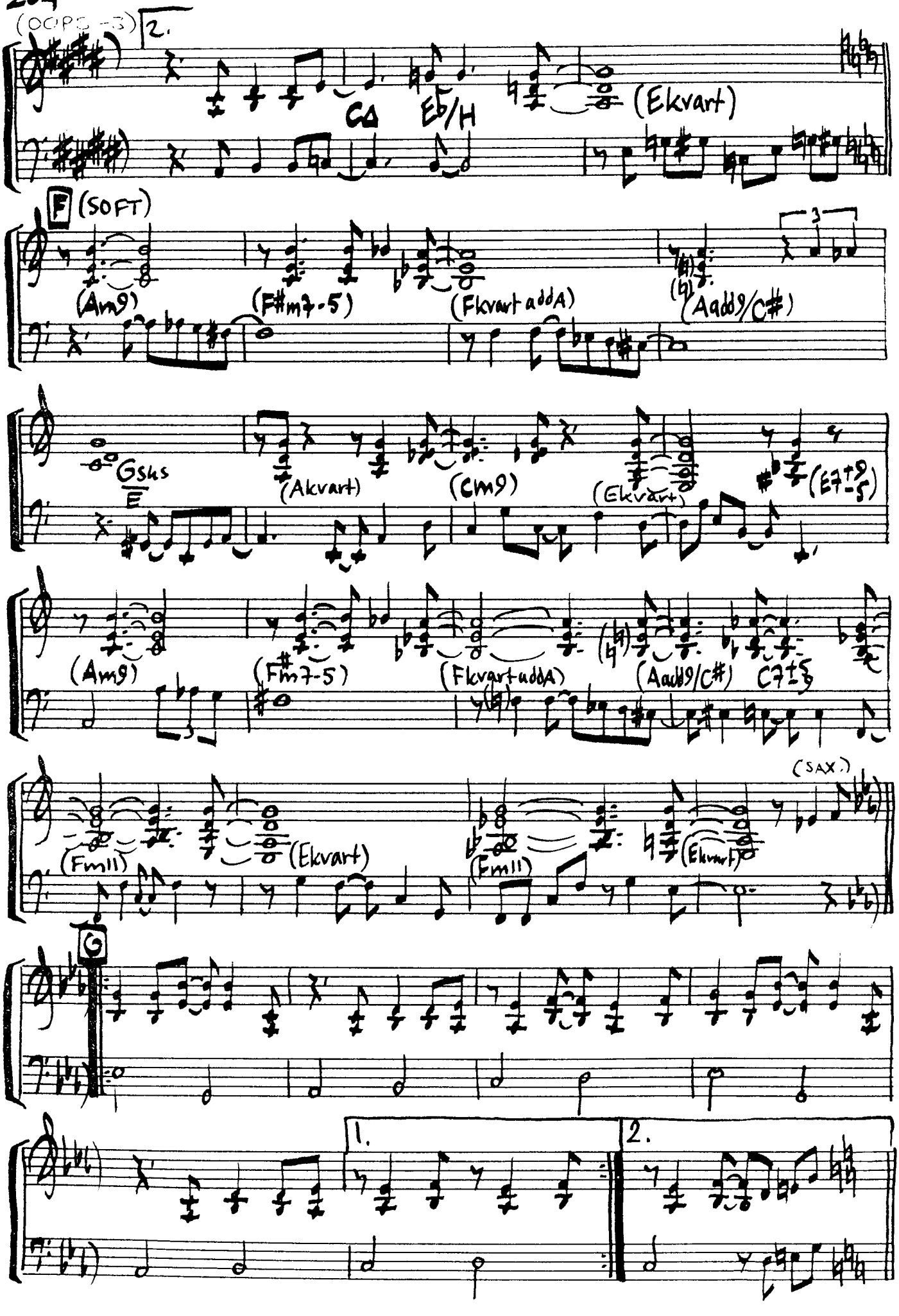
OOPS

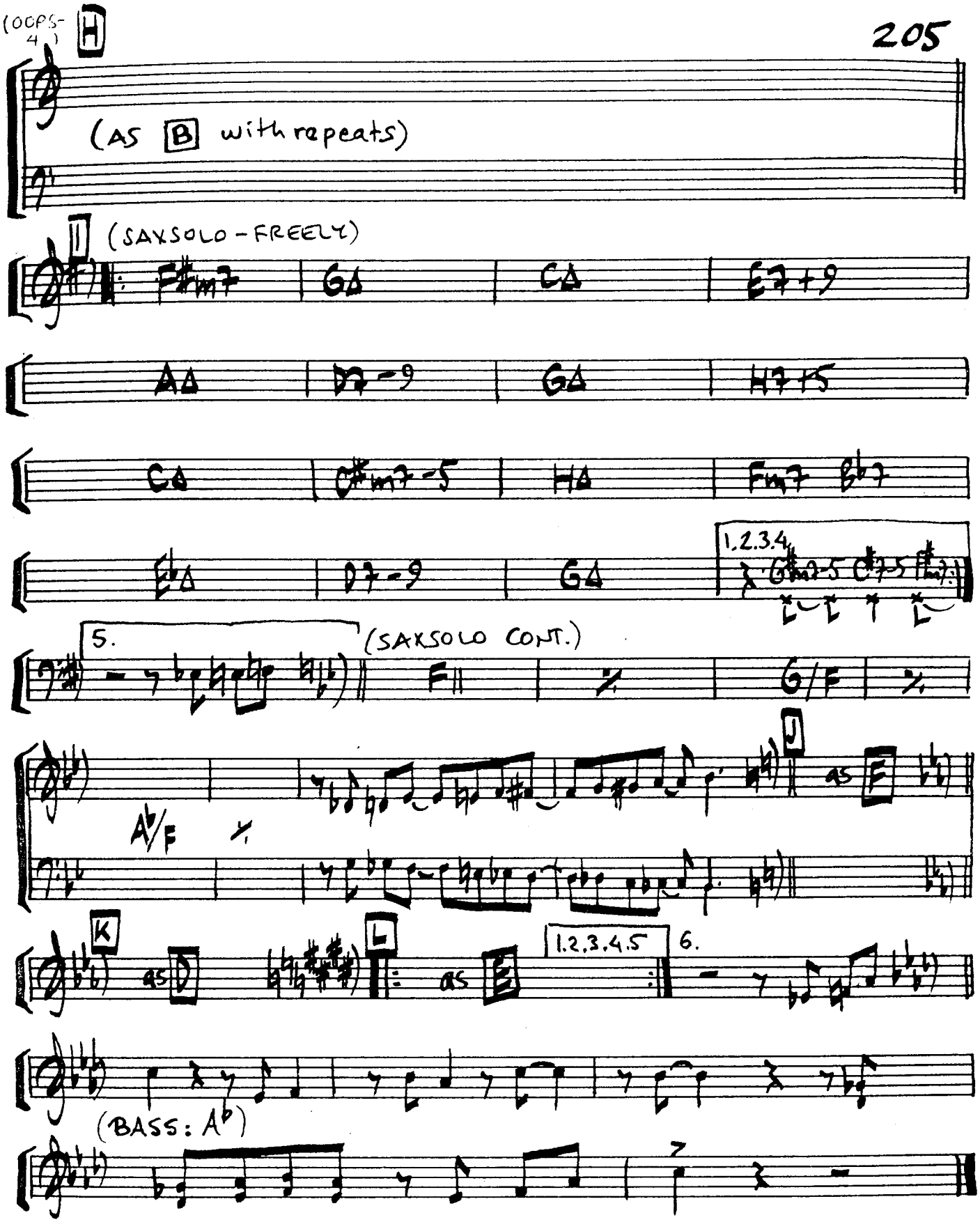
WRITTEN BY:
MIKE MAINIER

(FROM THE RECORD:
"MODERN TIMES" ~ STEPS
AHEAD ~ 1984)




2.
C
(3x)
(Eb— Eb/G — Ab —— Bb— Ab/C —— Bb/D — Ab/C — Bb/D
D
Db/Cb
(Eb/Bb — Eb/G — Ab —— Bb)
Db11
Db/Cb — (Eb/B — Eb/G — Ab —)
AII HII
H/A
E
1.

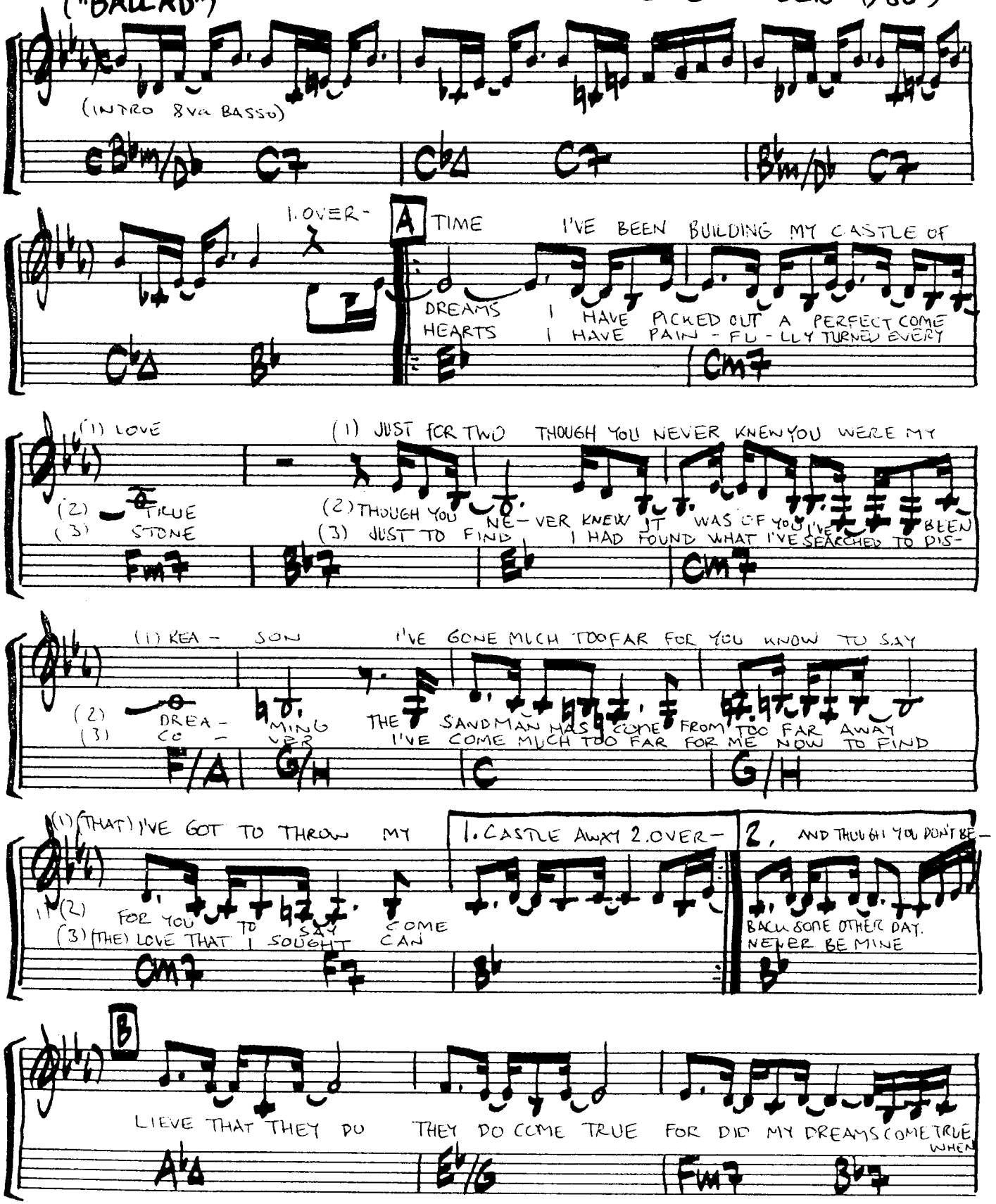

(OOPS -3)
2.
CΔ
Eb/H
(Ekvart)
F (SOFT)
(Am9)
(F#m7-5)
(Fkvart addA)
(A add9/C#)
Gsus
E
(Akvart)
(Cm9)
(Ekvart)
(E7+9 -5)
(Am9)
(F#m7-5)
(Fkvart addA)
(A add9/C#)
C7+5
(Fm11)
(Ekvart)
(Fm11)
(Ekvart)
(SAX.)
G
1.
2.

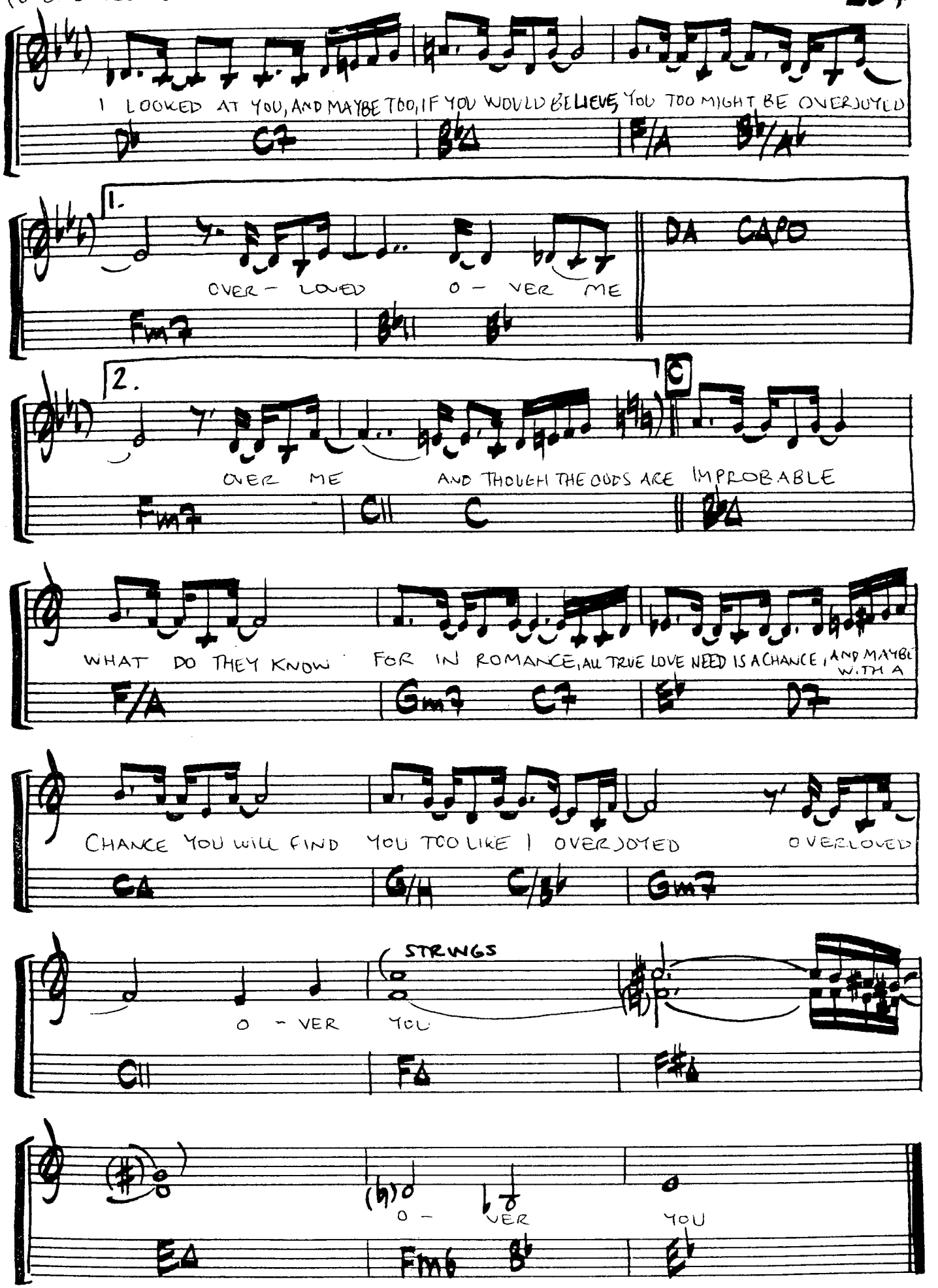

(OOPS-4)
H
(AS B with repeats)
I
(SAXSOLO - FREELY)
F#m7
GΔ
CΔ
E7+9
AΔ
D7-9
GΔ
H7+5
CΔ
C#m7-5
HΔ
Fm7
B♭7
E♭Δ
D7-9
GΔ
1.2.3.4.
G#m7-5
C#7-5
F#m7
5.
(SAXSOLO CONT.)
F
G/F
A♭/F
J
as F
K
as D
L
as E
1.2.3.4.5
6.
(BASS: A♭)

OVERJOYED

WRITTEN BY:
STEVIE WONDER
("BALLAD")

(FROM THE RECORD:
"IN SQUARE CIRCLE" BY
STEVIE WONDER ~ 1985)

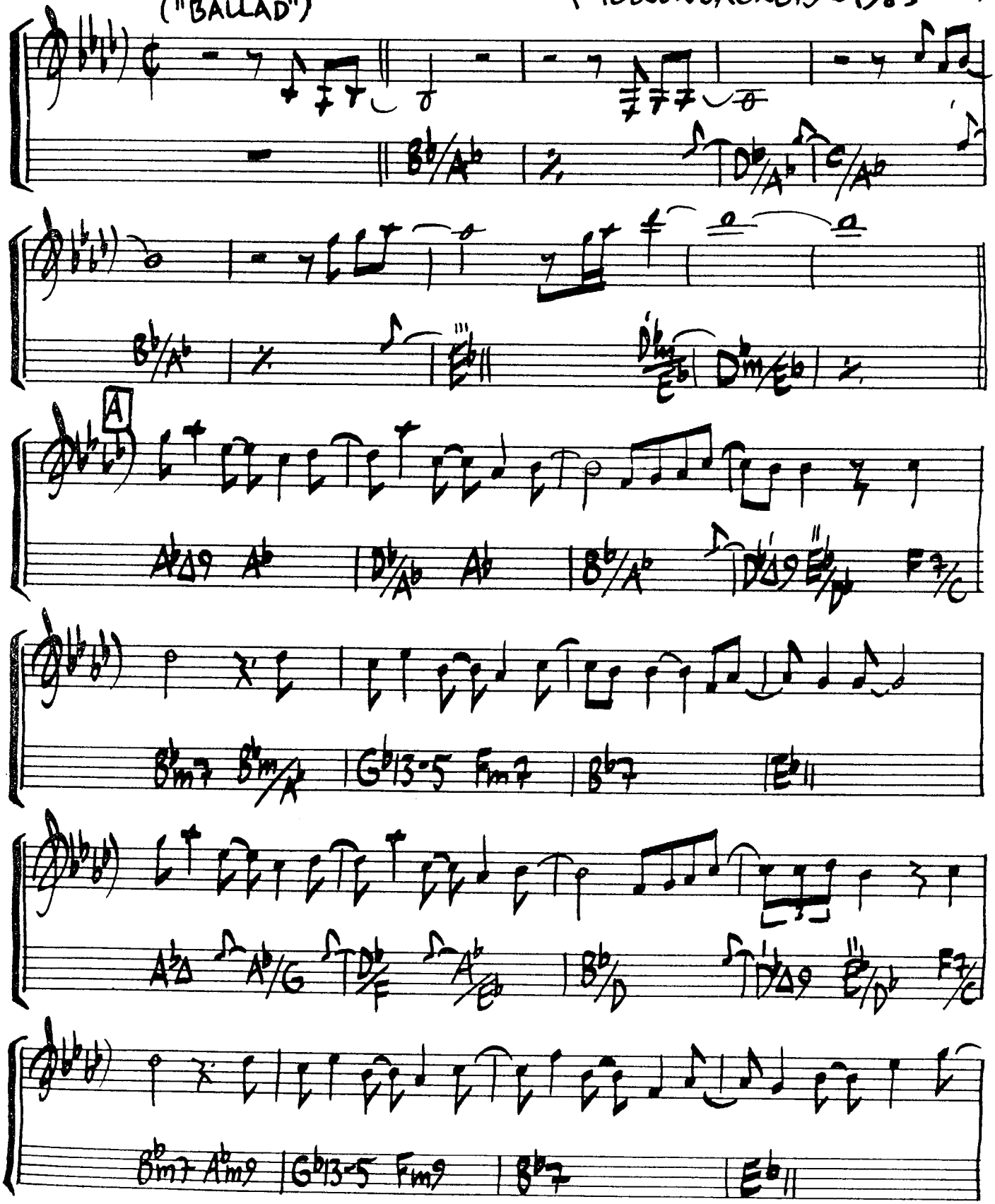


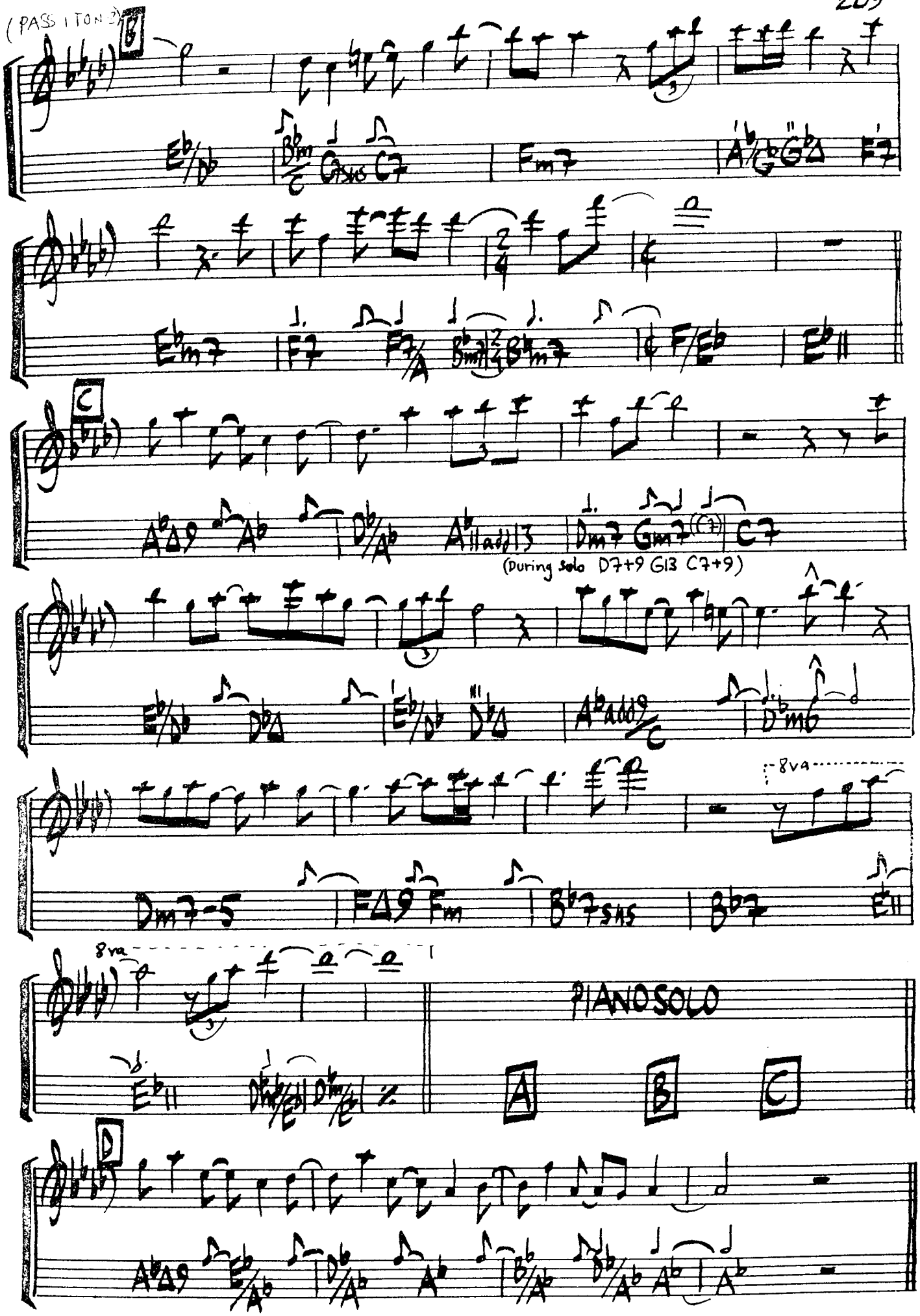

I LOOKED AT YOU, AND MAYBE TOO, IF YOU WOULD BELIEVE, YOU TOO MIGHT BE OVERJOYED
D♭ C7 B♭Δ F/A B♭/A♭
1.
OVER - LOVED O - VER ME
Fm7 B♭11 E♭
DA CAPO
2.
OVER ME AND THOUGH THE ODDS ARE IMPROBABLE
Fm7 C11 C B♭Δ
WHAT DO THEY KNOW FOR IN ROMANCE, ALL TRUE LOVE NEED IS A CHANCE, AND MAYBE WITH A
F/A Gm7 C7 E♭ D7
CHANCE YOU WILL FIND YOU TOO LIKE I OVERJOYED OVERLOVED
CΔ G/A C/B♭ Gm7
STRINGS
O - VER YOU
C11 FΔ F♯Δ
(B)O O - VER YOU
EΔ Fm6 B♭ E♭

PASS IT ON

WRITTEN BY:
RUSSELL FERRANTE
("BALLAD")

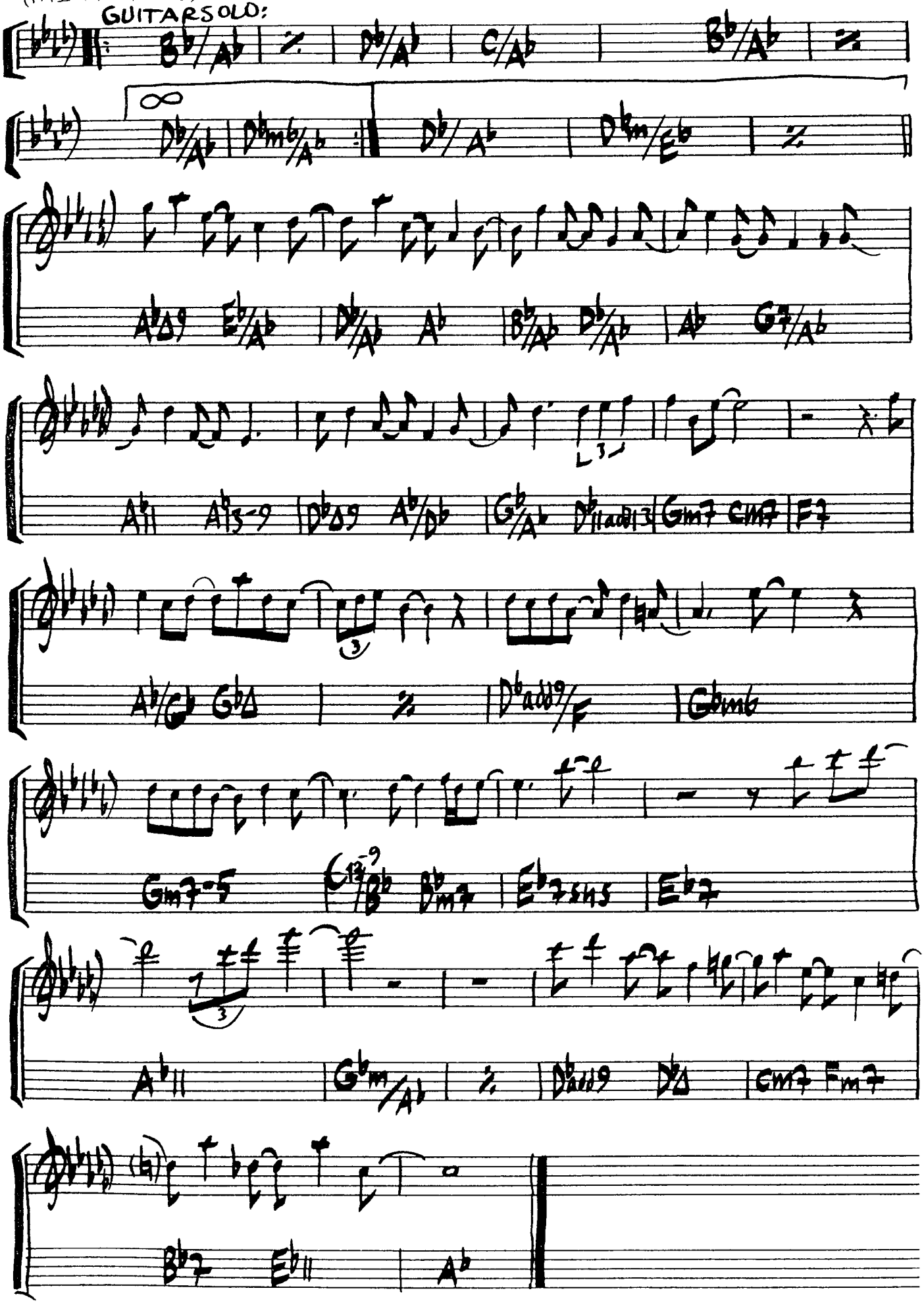
(FROM THE RECORD:
"MIRAGE À TROIS"
YELLOWJACKETS - 1983)




(PASS IT ON)
B
C
(During solo D7+9 G13 C7+9)
8va
8va
PIANO SOLO
A
B
C
D

(PASS IT ON - 3)

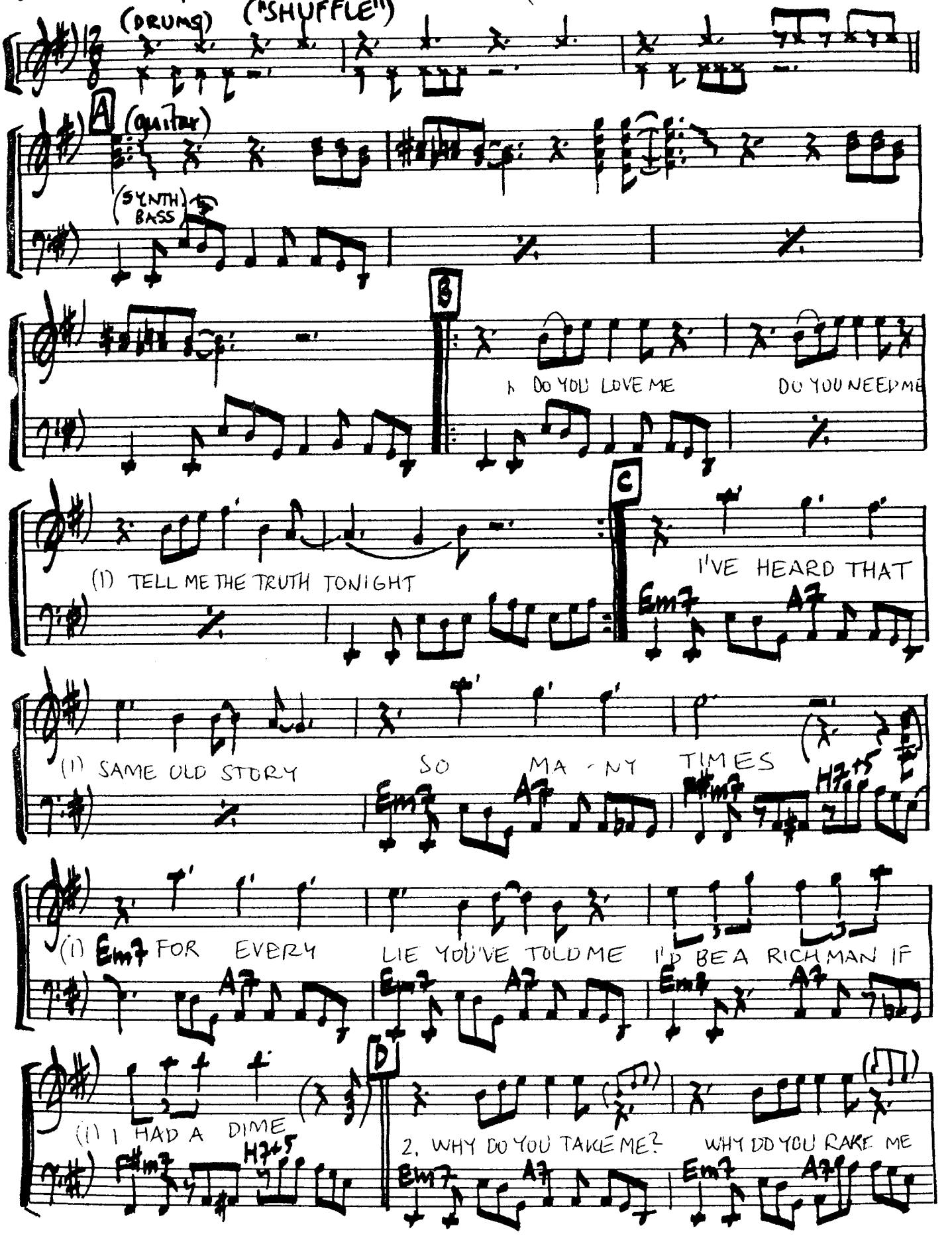
GUITAR SOLO:



PLEASE HOLD ON

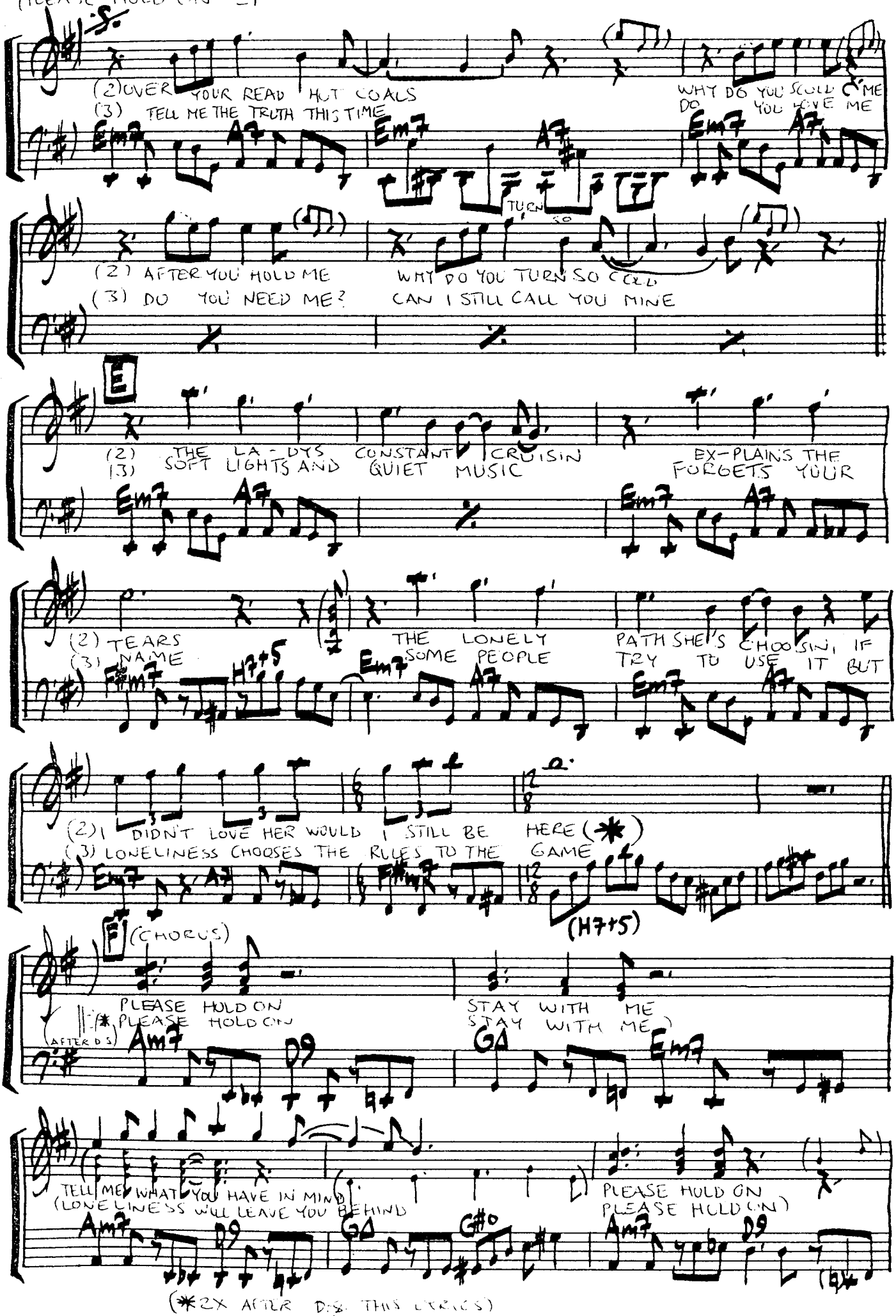
WRITTEN BY: DAVID FOSTER, BILL CHAMPLIN, LIONEL RICHIE

(FROM THE RECORD CHICAGO 17 - 1984)



212

(PLEASE HOLD ON - 2)



(AFTER D.S.)

(PLEASE HOLD ON - 3)

STAY WITH ME
STAY WITH ME

BABY DON'T YOU LEAVE ME BEHIND
FALL IN LOVE WITH ME THIS TIME

G (HORNS)

DO YOU LOVE ME?

DO YOU NEED ME

(Dal 𝄋 and repeat Chorus til fade)

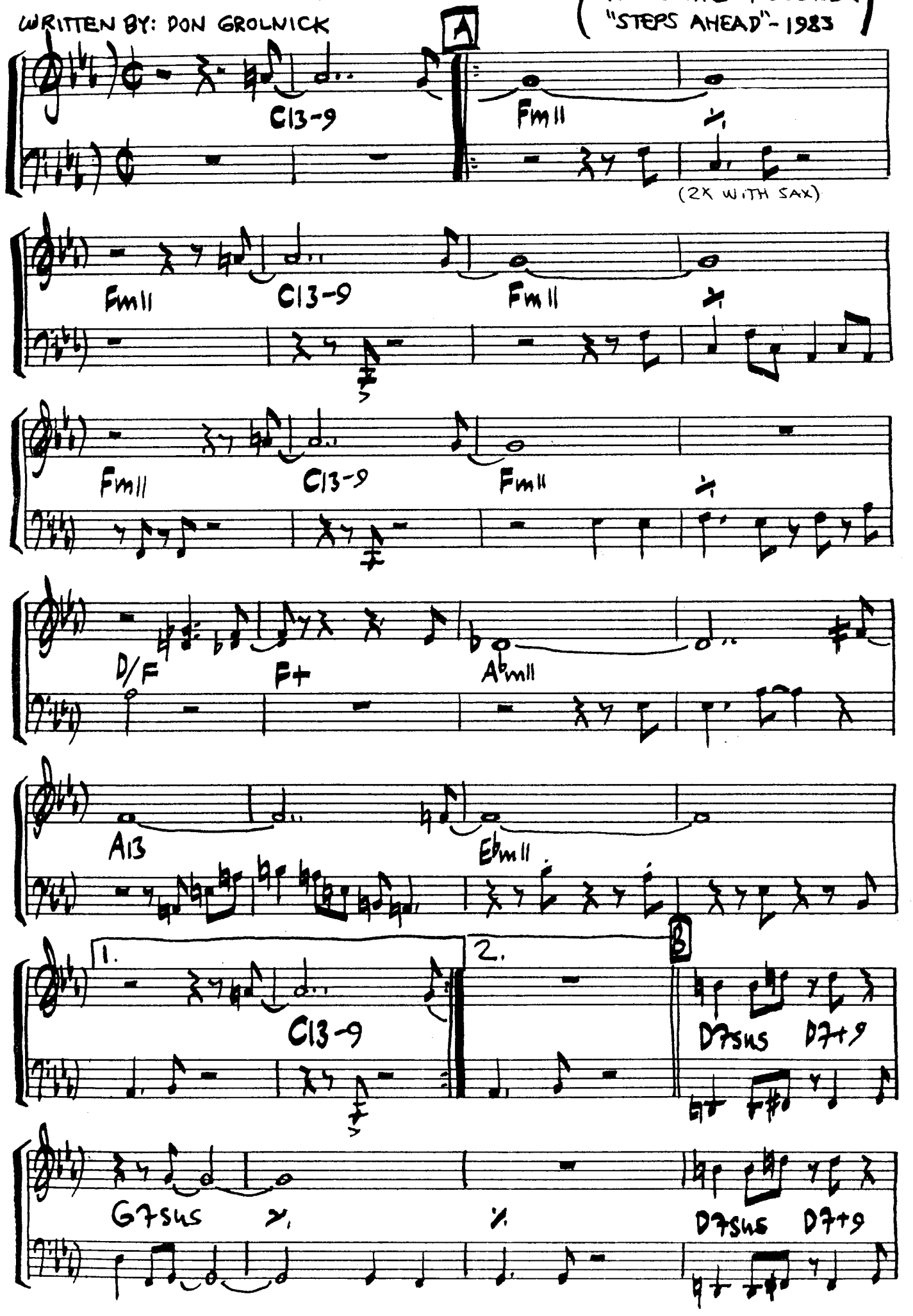
* the 2 last bars in E 2nd time

214

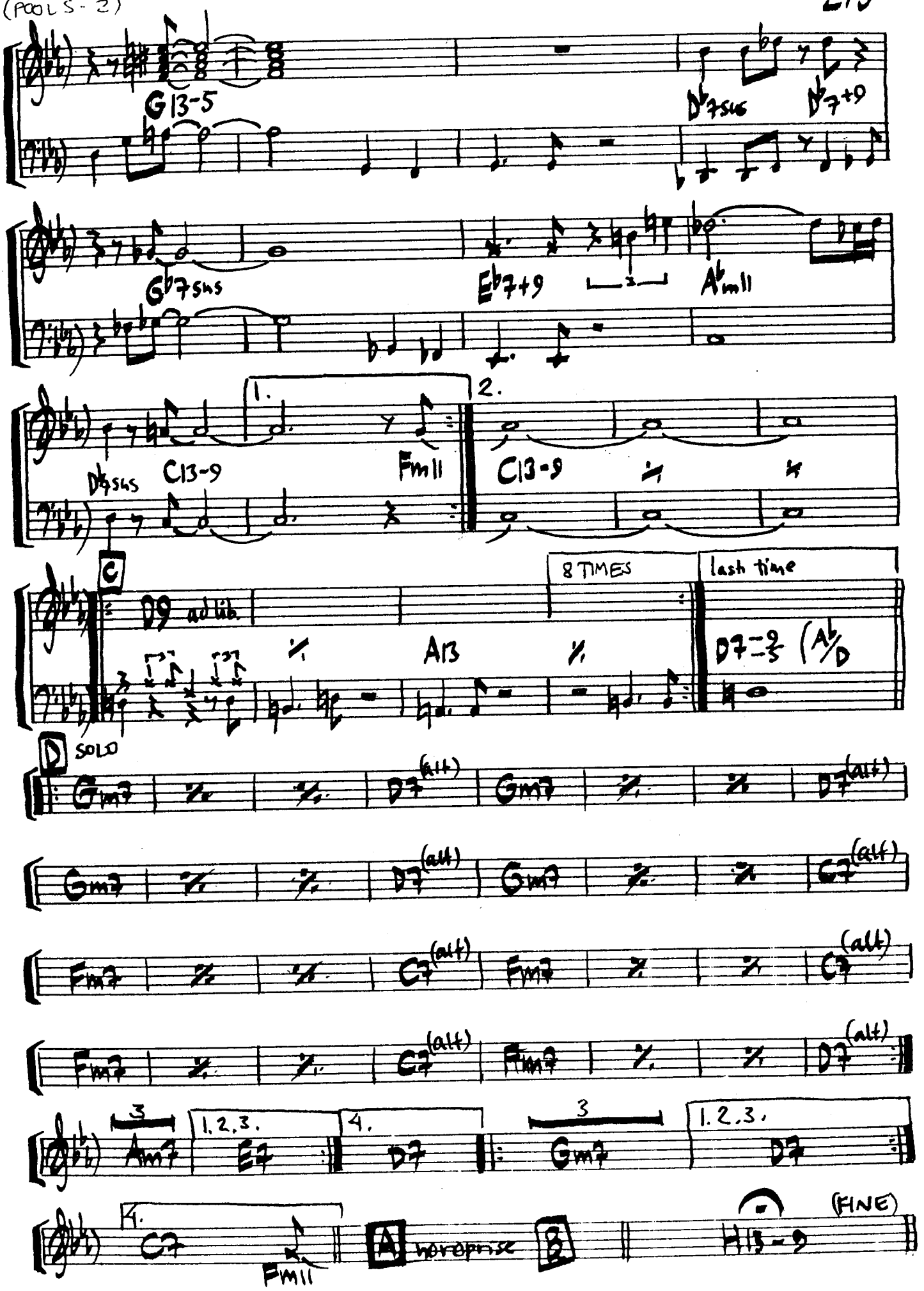
POOLS

(FROM THE RECORD: "STEPS AHEAD" - 1983)

WRITTEN BY: DON GROLNICK



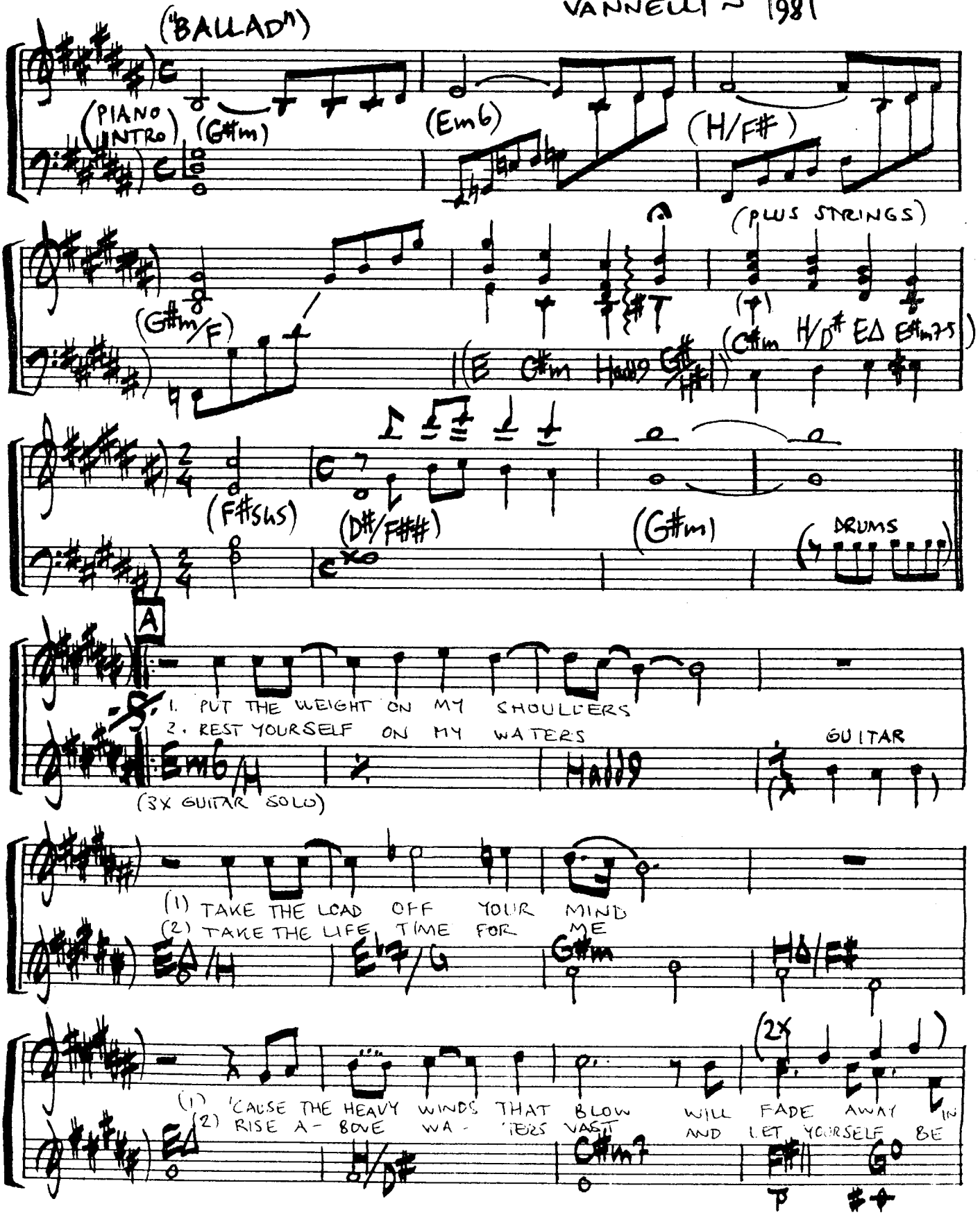
(POOLS - 2)

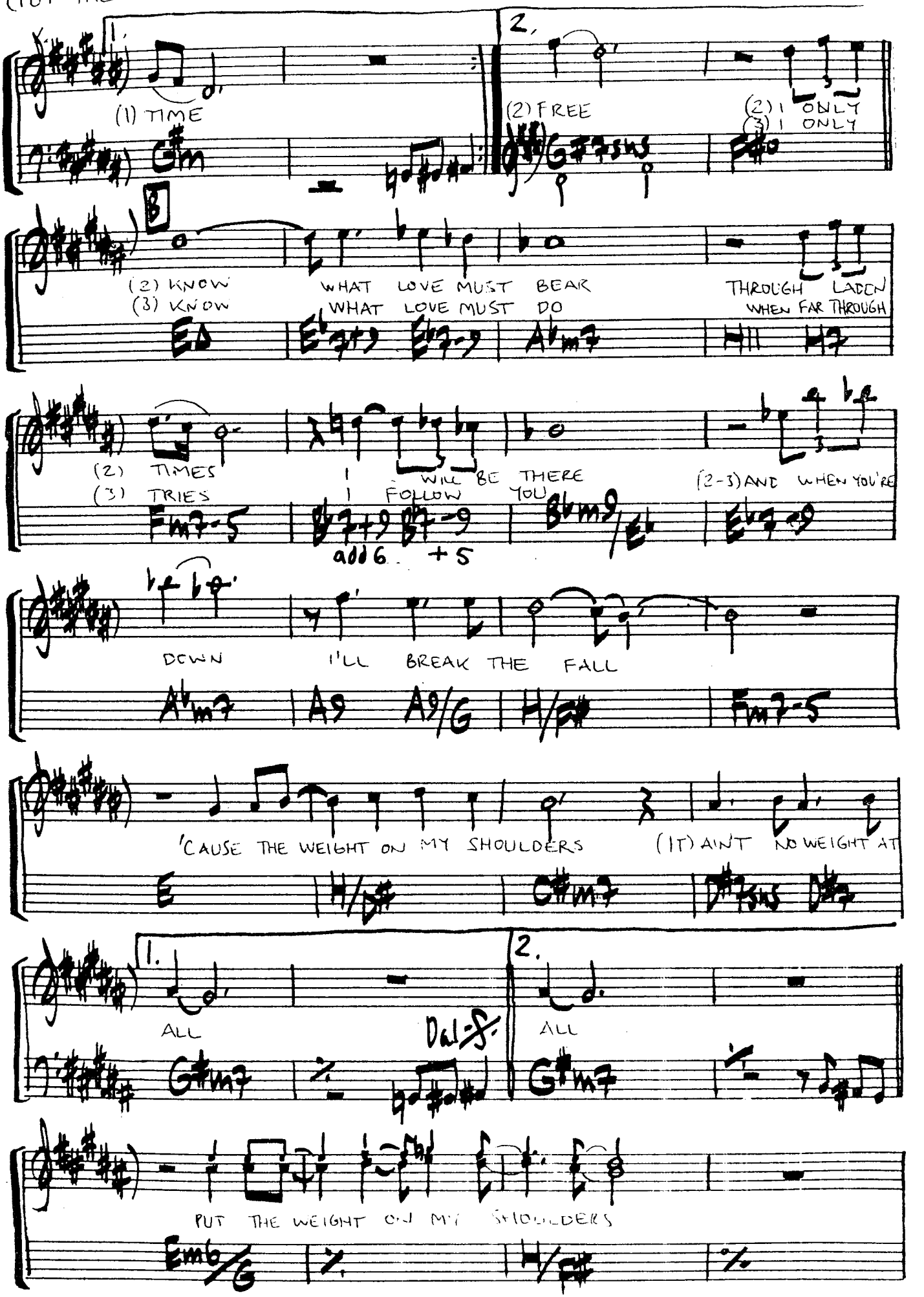

G13-5
D♭7sus
D♭7+9
G♭7sus
E♭7+9
A♭m11
1.
2.
D♭7sus
C13-9
Fm11
C13-9
C
D9 ad lib.
8 TIMES
last time
A13
D7-9/-5 (A♭/D
D SOLO
Gm7
D7(alt)
Gm7
D7(alt)
Gm7
D7(alt)
Gm7
C7(alt)
Fm7
C7(alt)
Fm7
C7(alt)
Fm7
C7(alt)
Fm7
D7(alt)
3
1.2.3.
4.
3
1.2.3.
Am7
E7
D7
Gm7
D7
4.
C7
Fm11
A
no reprise
B
H13-9
(FINE)

PUT THE WEIGHT ON MY SHOULDERS

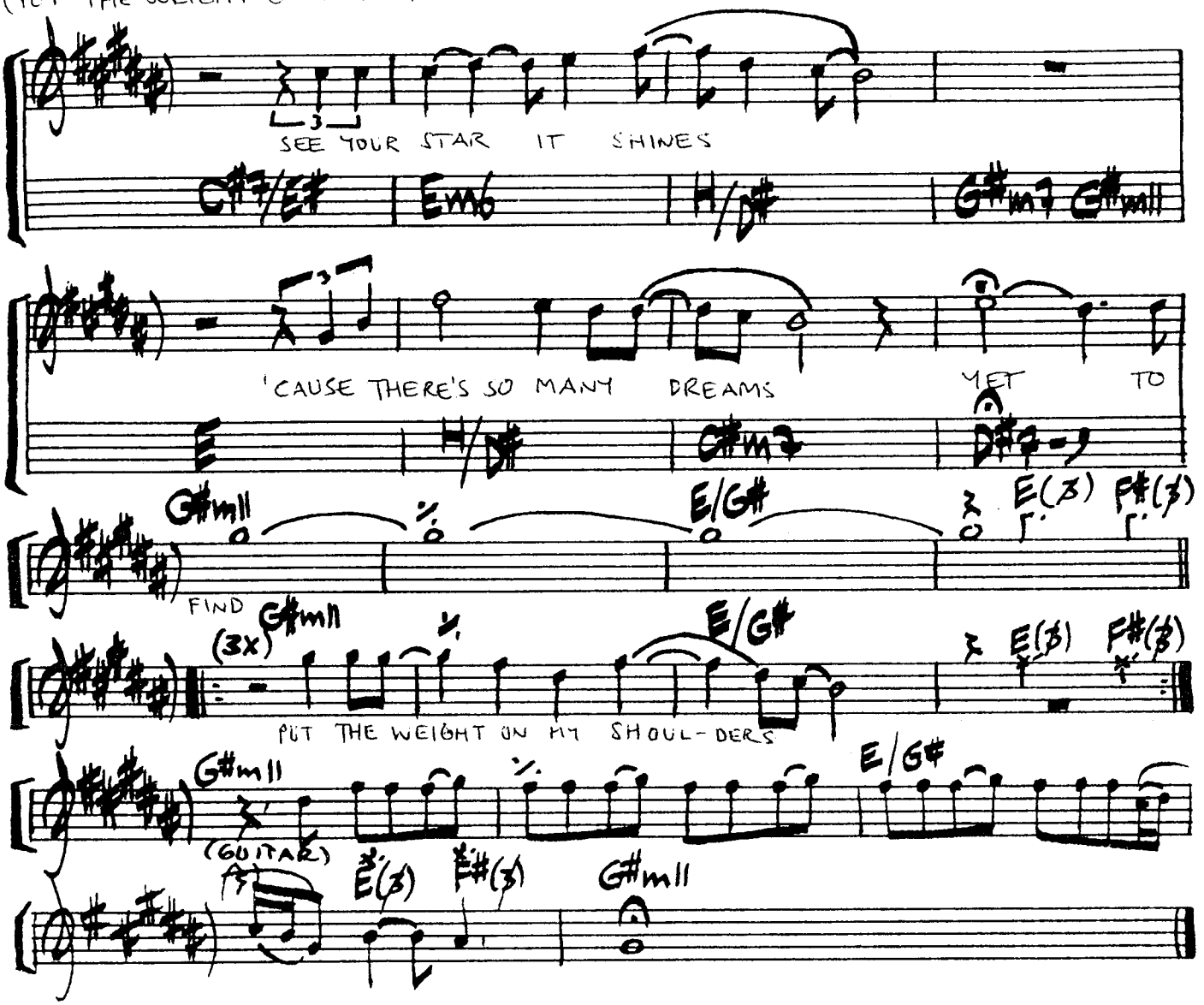
WRITTEN BY:
GINO VANNELLI

FROM THE RECORD:
"NIGHTWALKER" ~ GINO VANNELLI ~ 1981

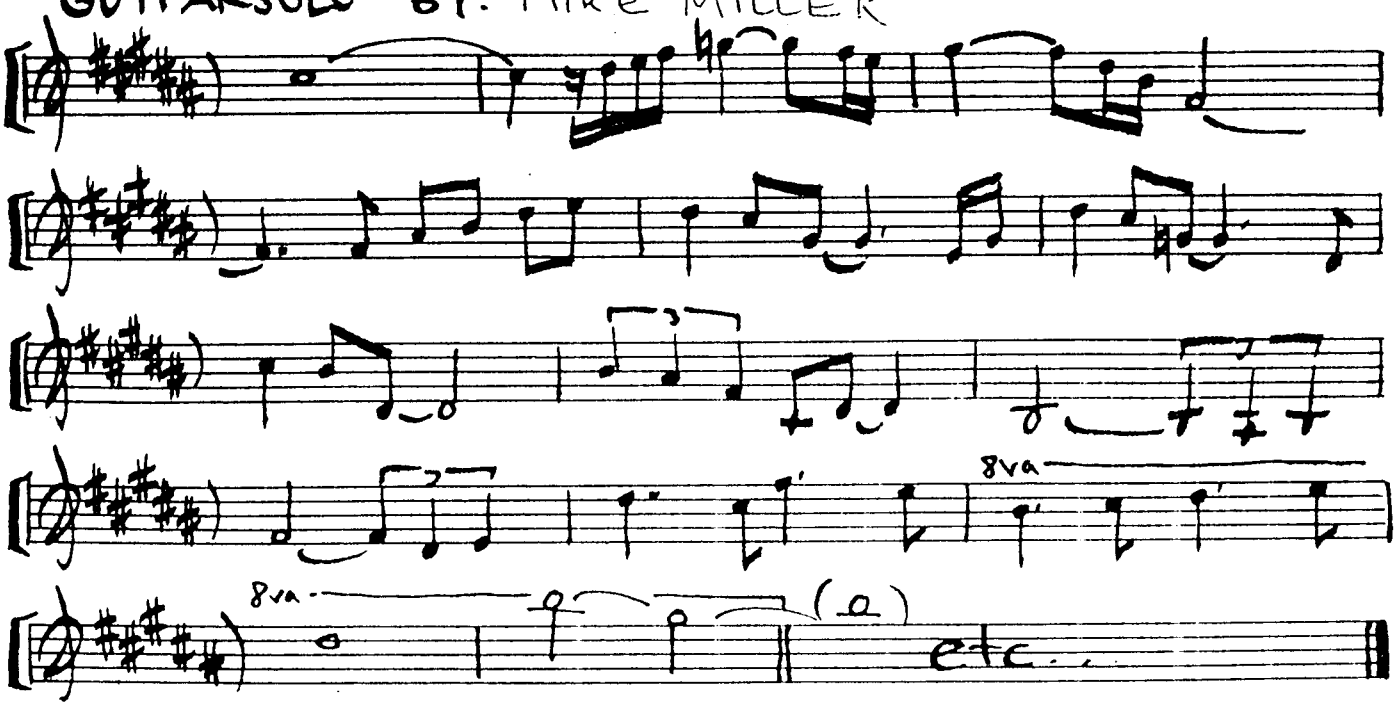



1.
(1) TIME
2.
(2) FREE
(2) I ONLY
(3) I ONLY
B
(2) KNOW
(3) KNOW
WHAT LOVE MUST BEAR
WHAT LOVE MUST DO
THROUGH LADEN
WHEN FAR THROUGH
(2) TIMES
(3) TRIES
I WILL BE THERE
I FOLLOW YOU
(2-3) AND WHEN YOU'RE
add 6 +5
DOWN
I'LL BREAK THE FALL
'CAUSE THE WEIGHT ON MY SHOULDERS
(IT) AIN'T NO WEIGHT AT
1.
ALL
D.S.
2.
ALL
PUT THE WEIGHT ON MY SHOULDERS

(PUT THE WEIGHT ON MY SHOULDER - 3)



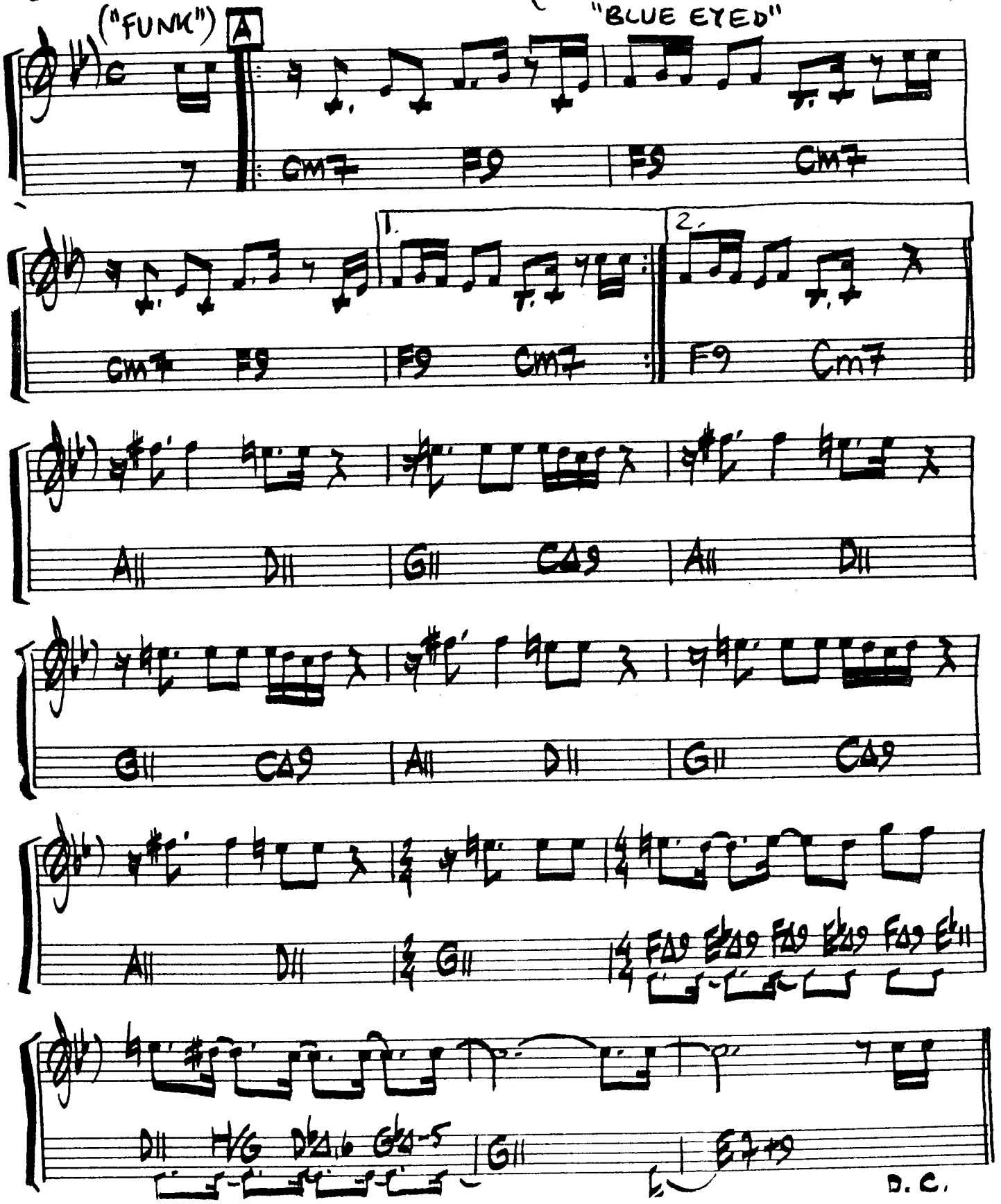
GUITARSOLO BY: MIKE MILLER



QUASIMODO

WRITTEN BY:
LARS JANSSON

(FROM THE RECORD:
HAWK ON FLIGHT ~ 1984
"BLUE EYED")

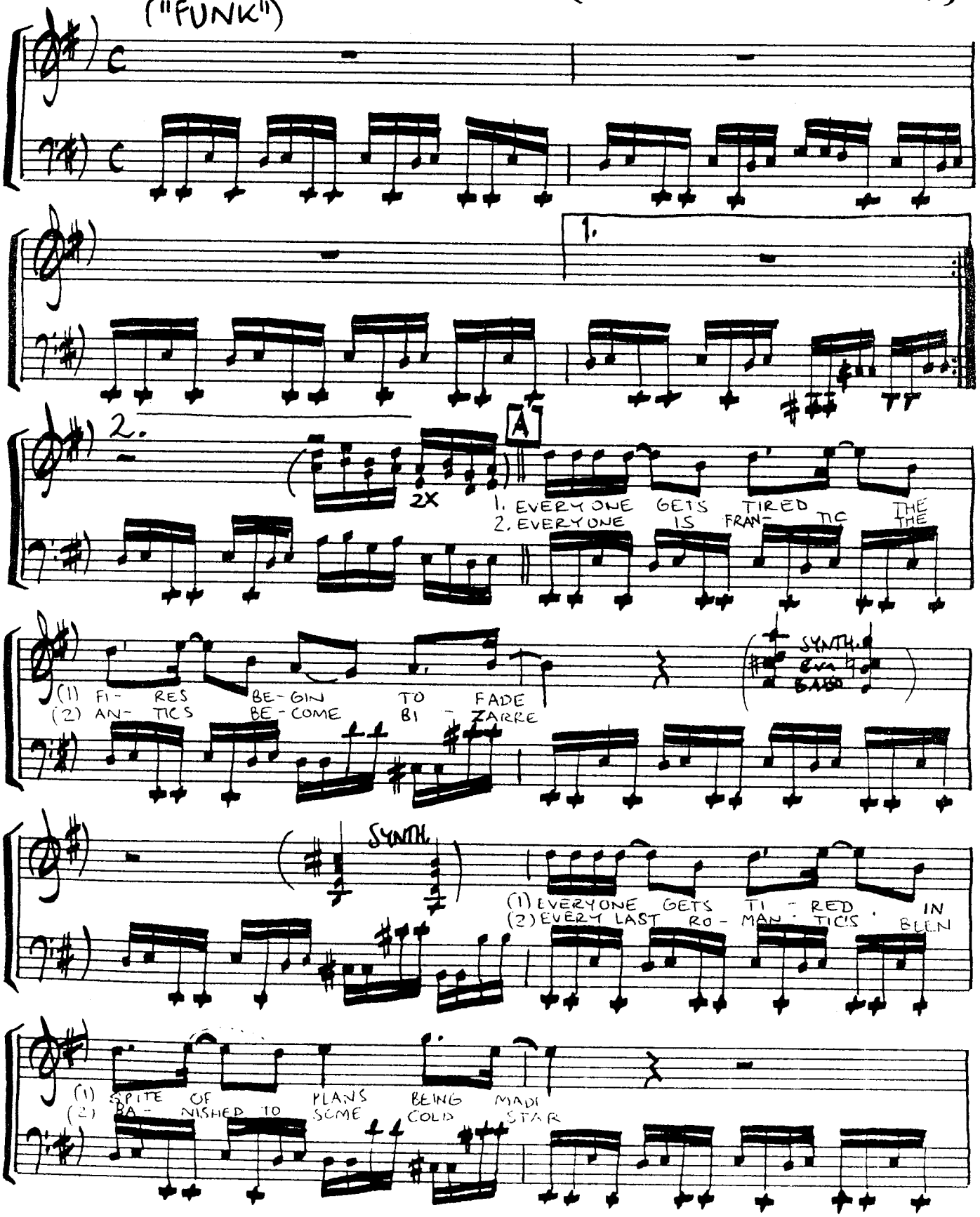


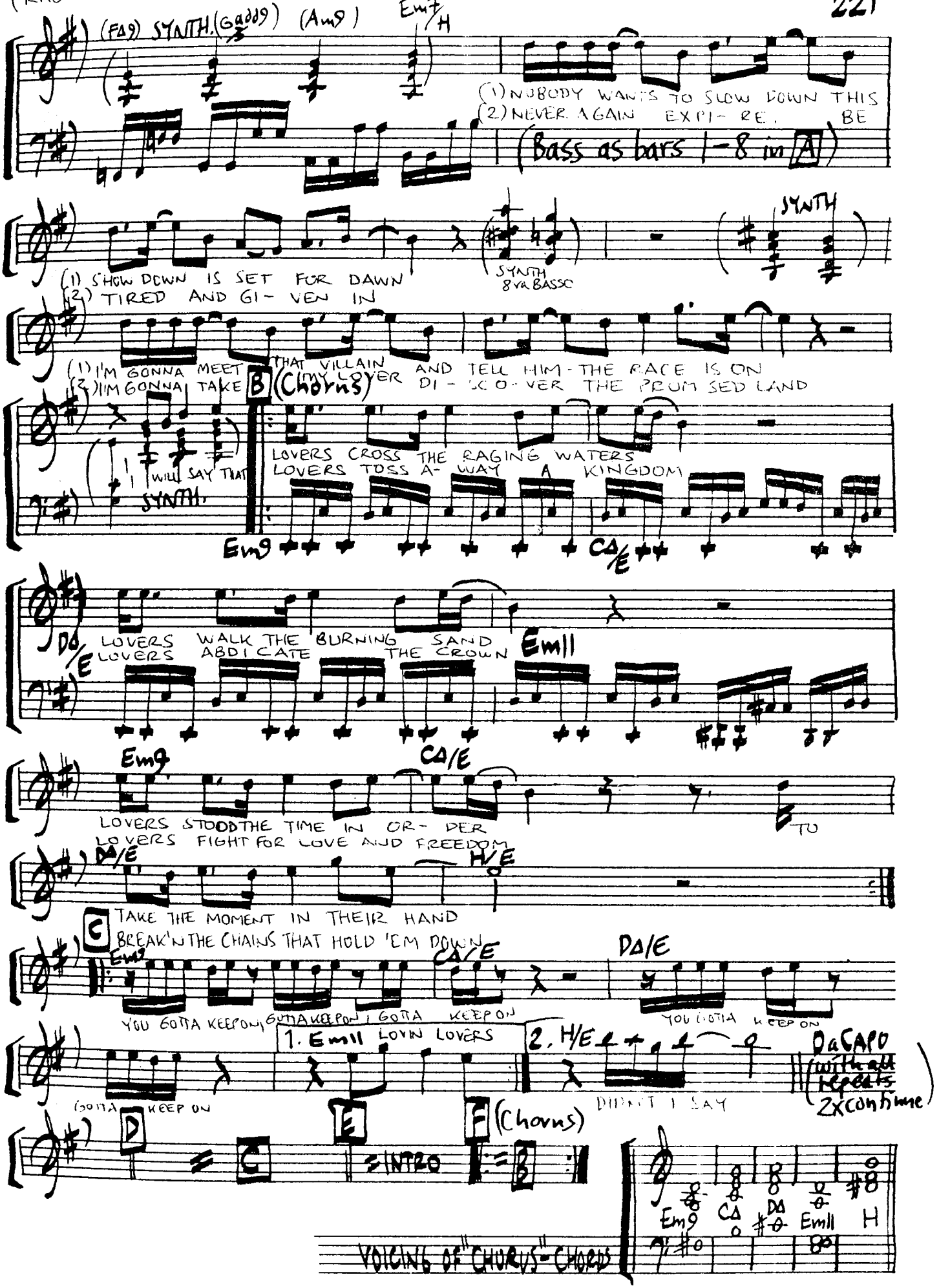
RAGING WATERS

WRITTEN BY: AL JARREAU, JAY GRAYDON & ROBBIE BUCHANAN

(FROM THE RECORD: "HIGH CRIME" ~ AL JARREAU ~ 1984)

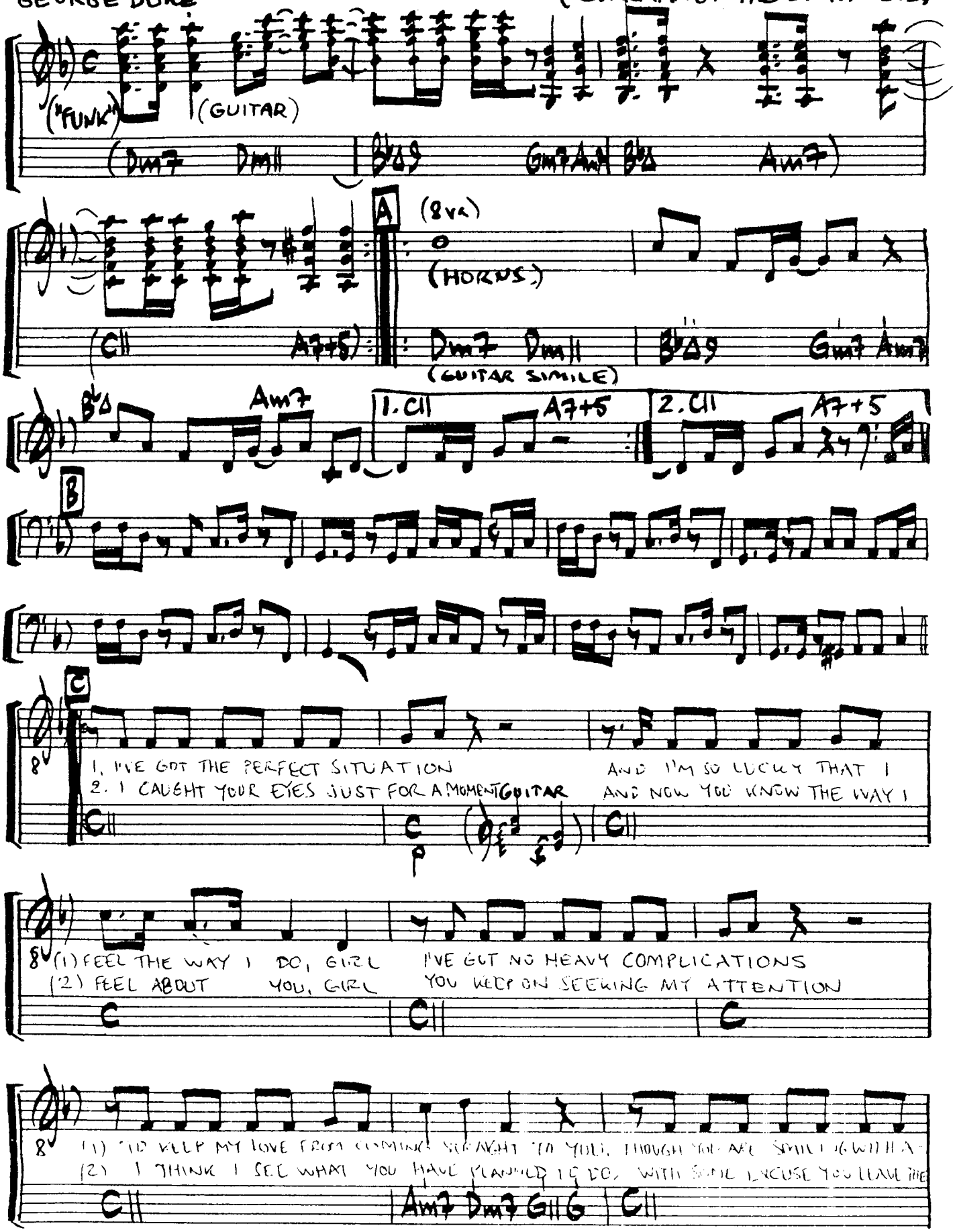
("FUNK")

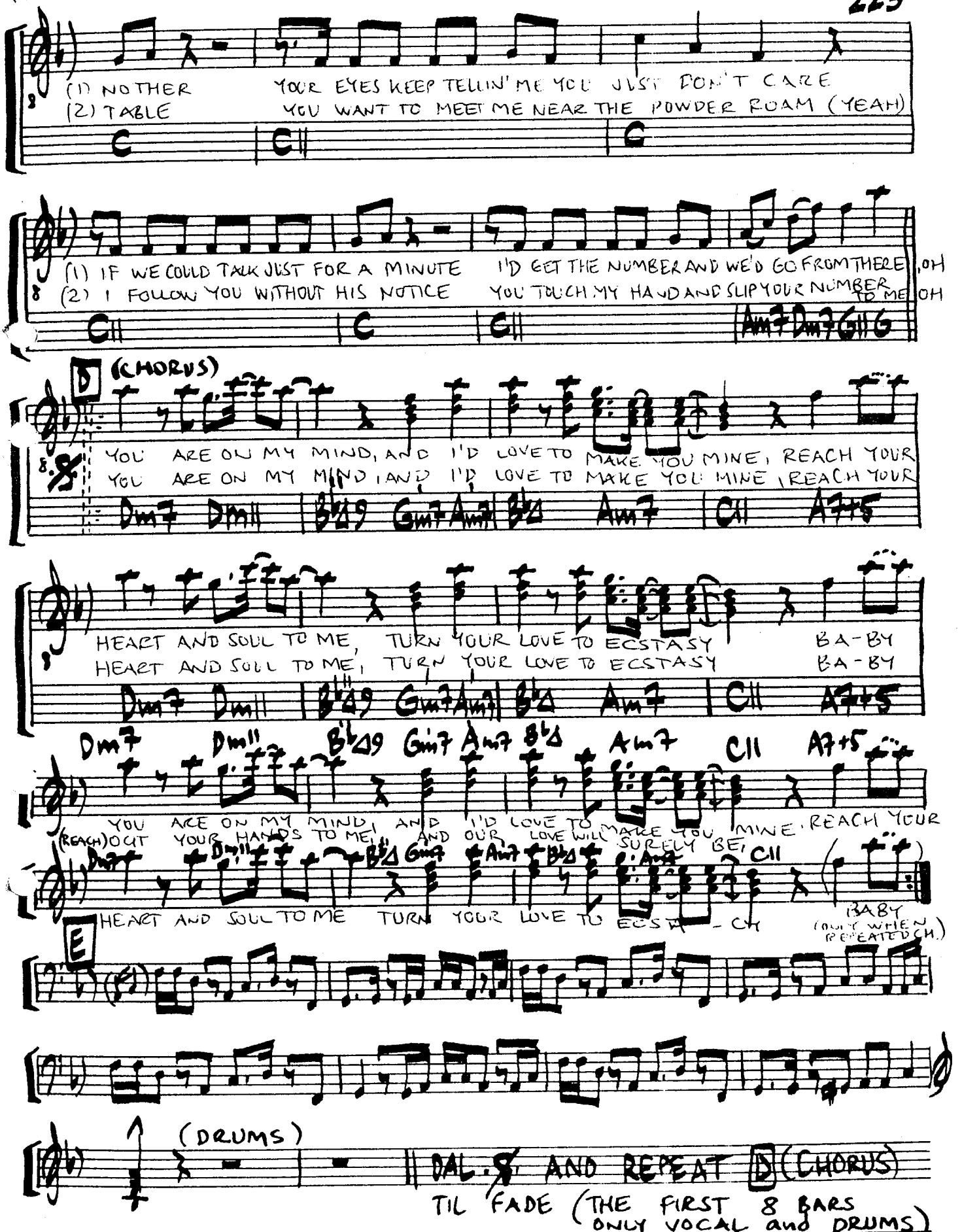



(F♯9) SYNTH. (Gadd9) (Am9) Em7/H
(1) NOBODY WANTS TO SLOW DOWN THIS
(2) NEVER AGAIN EXPI- RE. BE
(Bass as bars 1-8 in A)
(1) SHOW DOWN IS SET FOR DAWN
(2) TIRED AND GI- VEN IN
SYNTH
SYNTH 8va BASSO
(1) I'M GONNA MEET THAT VILLAIN AND TELL HIM - THE RACE IS ON
(2) I'M GONNA TAKE MY LOVER DI- SCO- VER THE PROM SED LAND
B (Chorus)
WILL SAY THAT
SYNTH.
LOVERS CROSS THE RAGING WATERS
LOVERS TOSS A- WAY A KINGDOM
Em9
CA/E
DA/E
LOVERS WALK THE BURNING SAND
LOVERS ABDICATE THE CROWN
Em11
Em9
CA/E
LOVERS STOOD THE TIME IN OR- DER
LOVERS FIGHT FOR LOVE AND FREEDOM
TU
DA/E
H/E
C
TAKE THE MOMENT IN THEIR HAND
BREAK'N THE CHAINS THAT HOLD 'EM DOWN
Em9
CA/E
DA/E
YOU GOTTA KEEP ON
GOTTA KEEP ON
I GOTTA KEEP ON
YOU GOTTA KEEP ON
1. Em11 LOVIN LOVERS
2. H/E
DIDN'T I SAY
D.S. AL CODA (with all repeats 2x continue)
(GOTTA KEEP ON
D
E
F (Chorus)
INTRO
Em9
CA
DA
Em11
H
VOICING OF "CHORUS" CHORDS

REACH OUT (FROM THE RECORD: 1983 "GUARDIAN OF THE LIGHT" – G.D.)

WRITTEN BY:
GEORGE DUKE




(1) NOTHER
(2) TABLE
YOUR EYES KEEP TELLIN' ME YOU JUST DON'T CARE
YOU WANT TO MEET ME NEAR THE POWDER ROOM (YEAH)
C
C11
G
(1) IF WE COULD TALK JUST FOR A MINUTE
(2) I FOLLOW YOU WITHOUT HIS NOTICE
I'D GET THE NUMBER AND WE'D GO FROM THERE, OH
YOU TOUCH MY HAND AND SLIP YOUR NUMBER TO ME OH
C11
C
G11
Am7 Dm7 G11 G
D (CHORUS)
YOU ARE ON MY MIND, AND I'D LOVE TO MAKE YOU MINE, REACH YOUR
YOU ARE ON MY MIND, AND I'D LOVE TO MAKE YOU MINE, REACH YOUR
Dm7 Dm11
B♭Δ9 Gm7 Am7
B♭Δ
Am7
C11
A7+5
HEART AND SOUL TO ME, TURN YOUR LOVE TO ECSTASY
BA-BY
HEART AND SOUL TO ME, TURN YOUR LOVE TO ECSTASY
BA-BY
Dm7 Dm11 B♭Δ9 Gm7 Am7 B♭Δ Am7 C11 A7+5
YOU ARE ON MY MIND, AND I'D LOVE TO MAKE YOU MINE, REACH YOUR
(REACH) OUT YOUR HANDS TO ME, AND OUR LOVE WILL SURELY BE
C11
HEART AND SOUL TO ME TURN YOUR LOVE TO ECSTA - CY
BABY
(ONLY WHEN REPEATED CH.)
E
(DRUMS)
D.S. AND REPEAT D (CHORUS)
TIL FADE (THE FIRST 8 BARS ONLY VOCAL and DRUMS)

READ MY LIPS

WRITTEN BY:
MICHAEL FRANKS

("FUNK")

(FROM THE RECORD:
"SKIN DIVE" by MICHAEL FRANKS
-1985)

4X

READ MY LIPS (IT MUST BE OBVIOUS I LOVE YOU THOUGH I CAN TELL YOU THAT I LOVE YOU) READ MY LIPS (IT MUST BE OBVIOUS)

Fm11 | B♭9

A

1. HARD AS I TRY TO FIGHT IT ANYTHING CAN EXCITE IT MERELY THE MEETING OF OUR

Fm7 | F11 | Fm7 | A9-5

(1) EYES IT JUST INTENSI-FIES, SOON LOOSE MY SENSES, I GOT NO DEFENSES

B♭9 | Fm7 | F11

B

(1) THERE AIN'T NOTHIN I CAN DO EXCEPT TO SHARE WITH YOU. YOU GOT THE

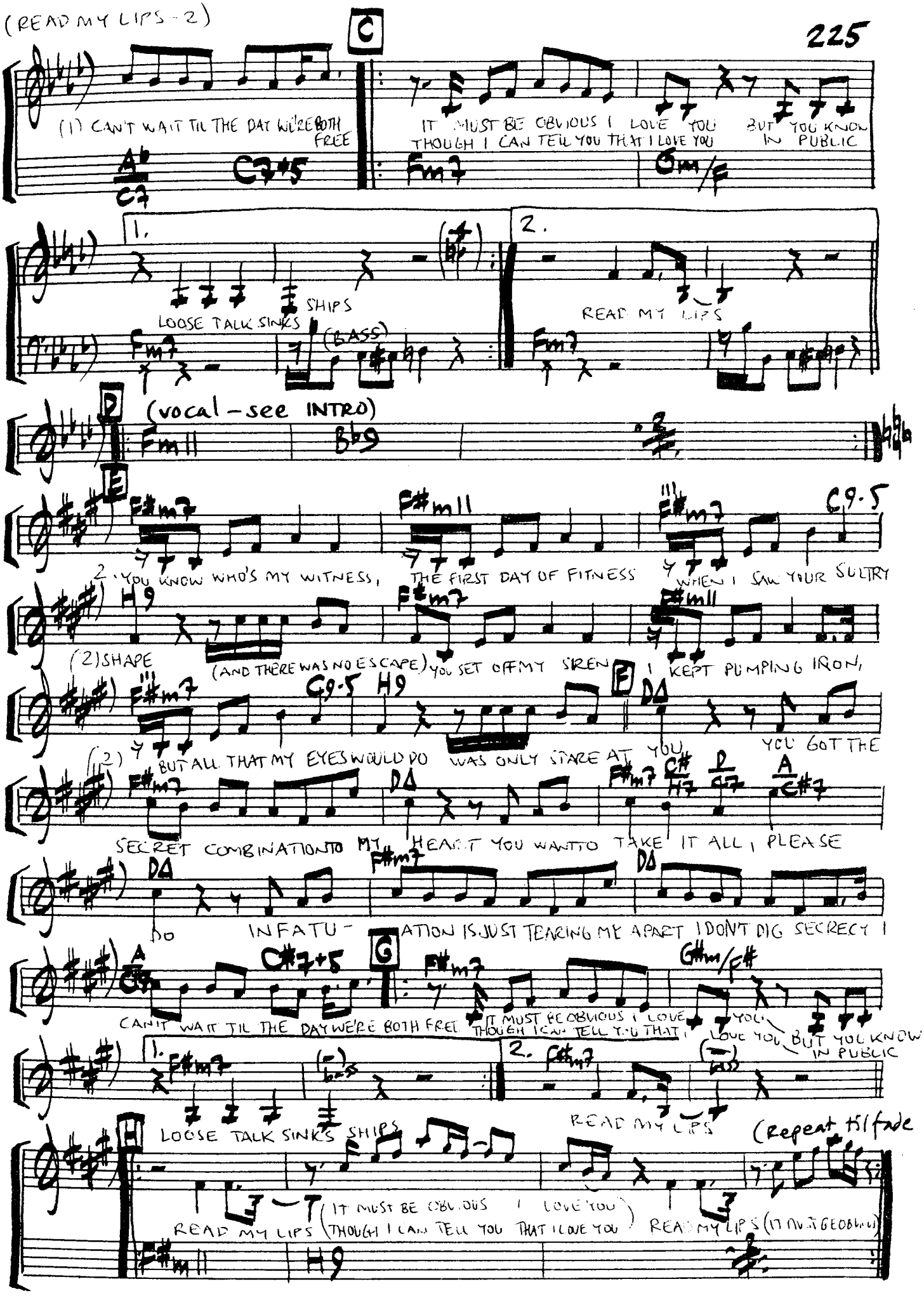
Fm7 | A9-5 | B♭9 | A♭/C | D♭Δ

(1) SECRET COMBINATION TO MY HEART YOU WANT TO TAKE IT ALL. PLEASE

Fm7 (SYNTH.) | D♭Δ | Fm7 | C/B♭ | D♭/A♭

DO! INFATU-A-TION IS JUST TEARING ME APART, I DON'T DIG SECRECY, I

D♭Δ | Fm (SYNTH.) | D♭Δ

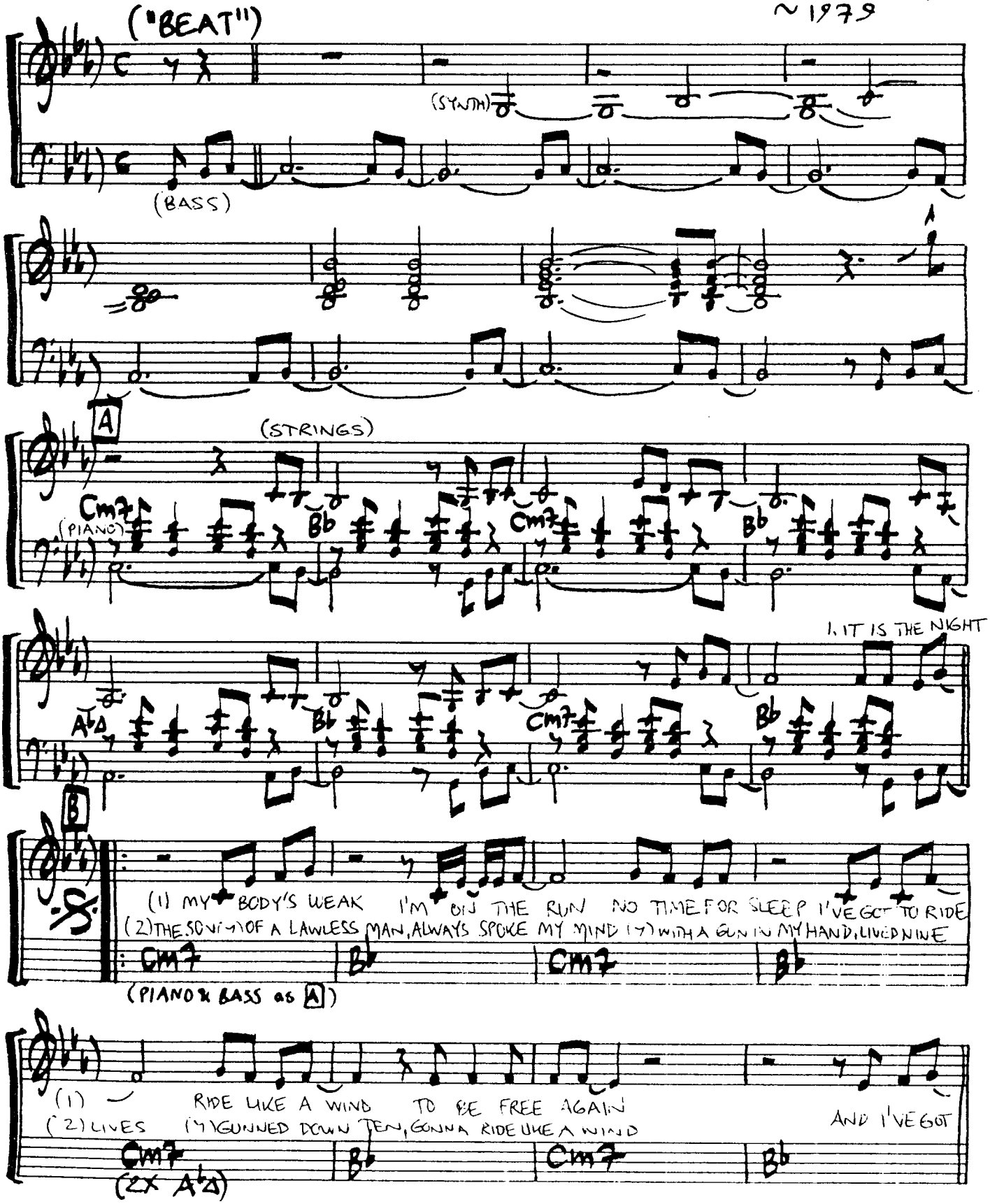

C
(1) CAN'T WAIT TIL THE DAY WE'RE BOTH FREE
IT MUST BE OBVIOUS I LOVE YOU BUT YOU KNOW
THOUGH I CAN TELL YOU THAT I LOVE YOU IN PUBLIC
1.
LOOSE TALK SINKS SHIPS
2.
READ MY LIPS
D
(vocal - see INTRO)
E
2. YOU KNOW WHO'S MY WITNESS, THE FIRST DAY OF FITNESS WHEN I SAW YOUR SULTRY
(2) SHAPE (AND THERE WAS NO ESCAPE) YOU SET OFF MY SIREN I KEPT PUMPING IRON,
(2) BUT ALL THAT MY EYES WOULD DO WAS ONLY STARE AT YOU YOU GOT THE
SECRET COMBINATION TO MY HEART YOU WANT TO TAKE IT ALL, PLEASE
DO INFATU- ATION IS JUST TEARING ME APART I DON'T DIG SECRECY I
CAN'T WAIT TIL THE DAY WE'RE BOTH FREE IT MUST BE OBVIOUS I LOVE YOU BUT YOU KNOW
THOUGH I CAN TELL YOU THAT I LOVE YOU IN PUBLIC
1.
LOOSE TALK SINKS SHIPS
2.
READ MY LIPS
H
(Repeat til fade
READ MY LIPS (IT MUST BE OBVIOUS I LOVE YOU) READ MY LIPS (IT MUST BE OBVIOUS)
THOUGH I CAN TELL YOU THAT I LOVE YOU

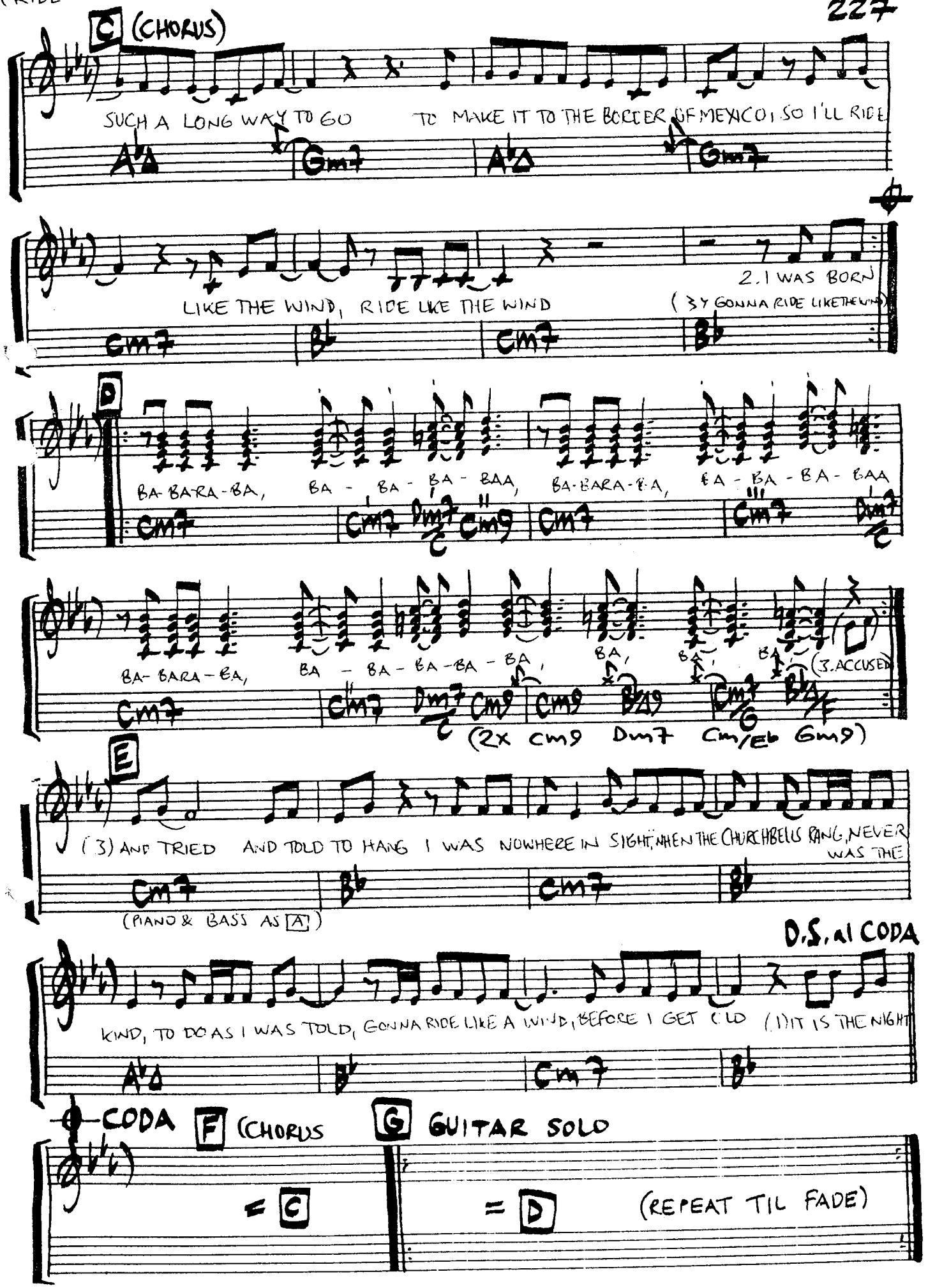
RIDE LIKE THE WIND

(DEDICATED TO LOWELL GEORGE)

WRITTEN BY:
CRISTOPHER CROSS

(FROM THE RECORD:
"CRISTOPHER CROSS"
~1979)

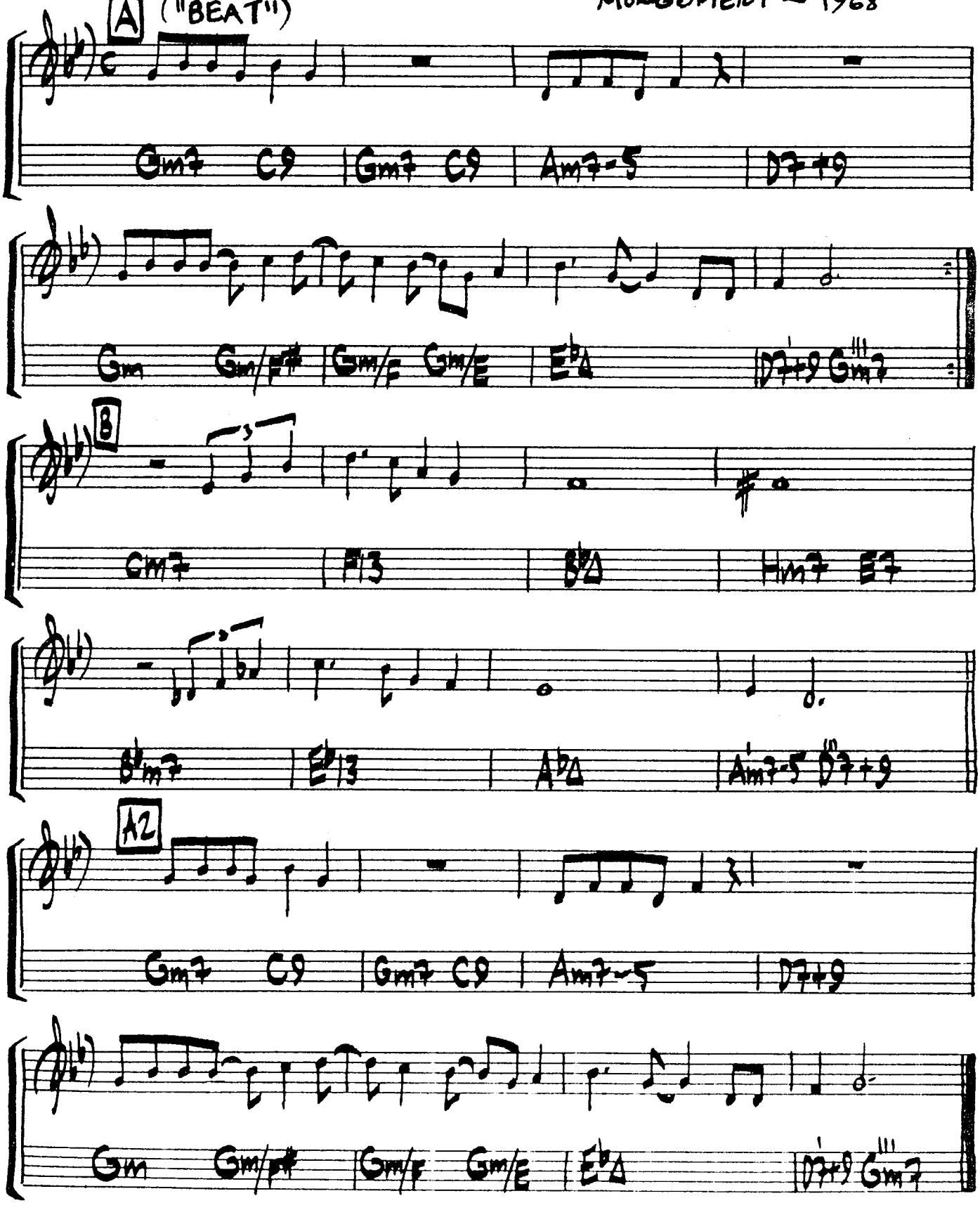



C (CHORUS)
SUCH A LONG WAY TO GO TO MAKE IT TO THE BORDER OF MEXICO, SO I'LL RIDE
LIKE THE WIND, RIDE LIKE THE WIND
2. I WAS BORN
(3Y GONNA RIDE LIKE THE WIND)
D
BA-BARA-BA, BA - BA - BA - BAA, BA-BARA-BA, BA - BA - BA - BAA
BA-BARA-BA, BA - BA - BA - BA - BA,
(3. ACCUSED)
(2x Cm9 Dm7 Cm/Eb Gm9)
E
(3) AND TRIED AND TOLD TO HANG I WAS NOWHERE IN SIGHT, WHEN THE CHURCHBELLS RANG, NEVER WAS THE
(PIANO & BASS AS A)
D.S. al CODA
KIND, TO DO AS I WAS TOLD, GONNA RIDE LIKE A WIND, BEFORE I GET OLD (1) IT IS THE NIGHT
CODA F (CHORUS
= C
G GUITAR SOLO
= D
(REPEAT TIL FADE)

ROAD SONG

WRITTEN BY:
WES MONTGOMERY

(FROM THE RECORD:
"ROAD SONG" ~ WES
MONTGOMERY ~ 1968)

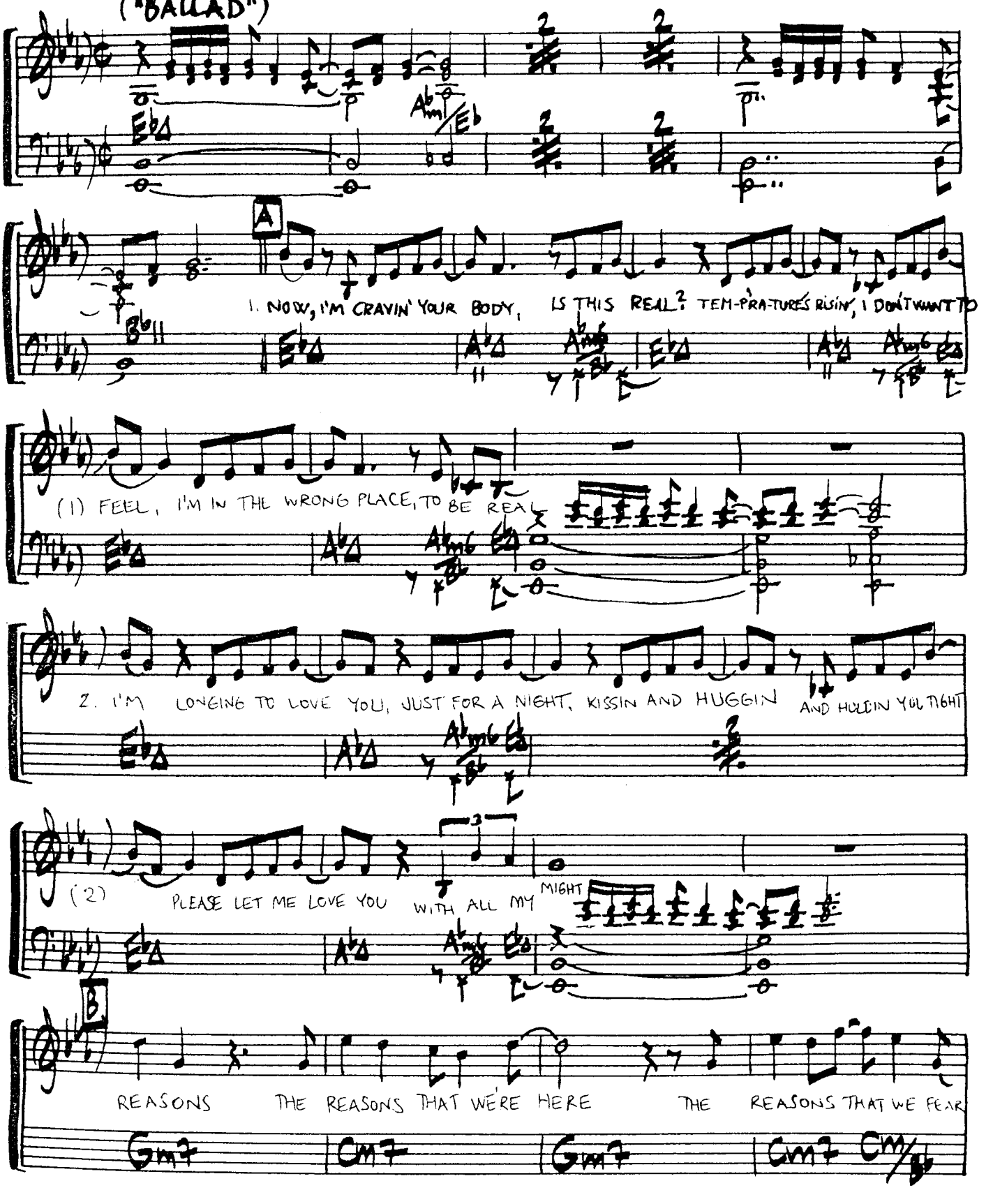


REASONS

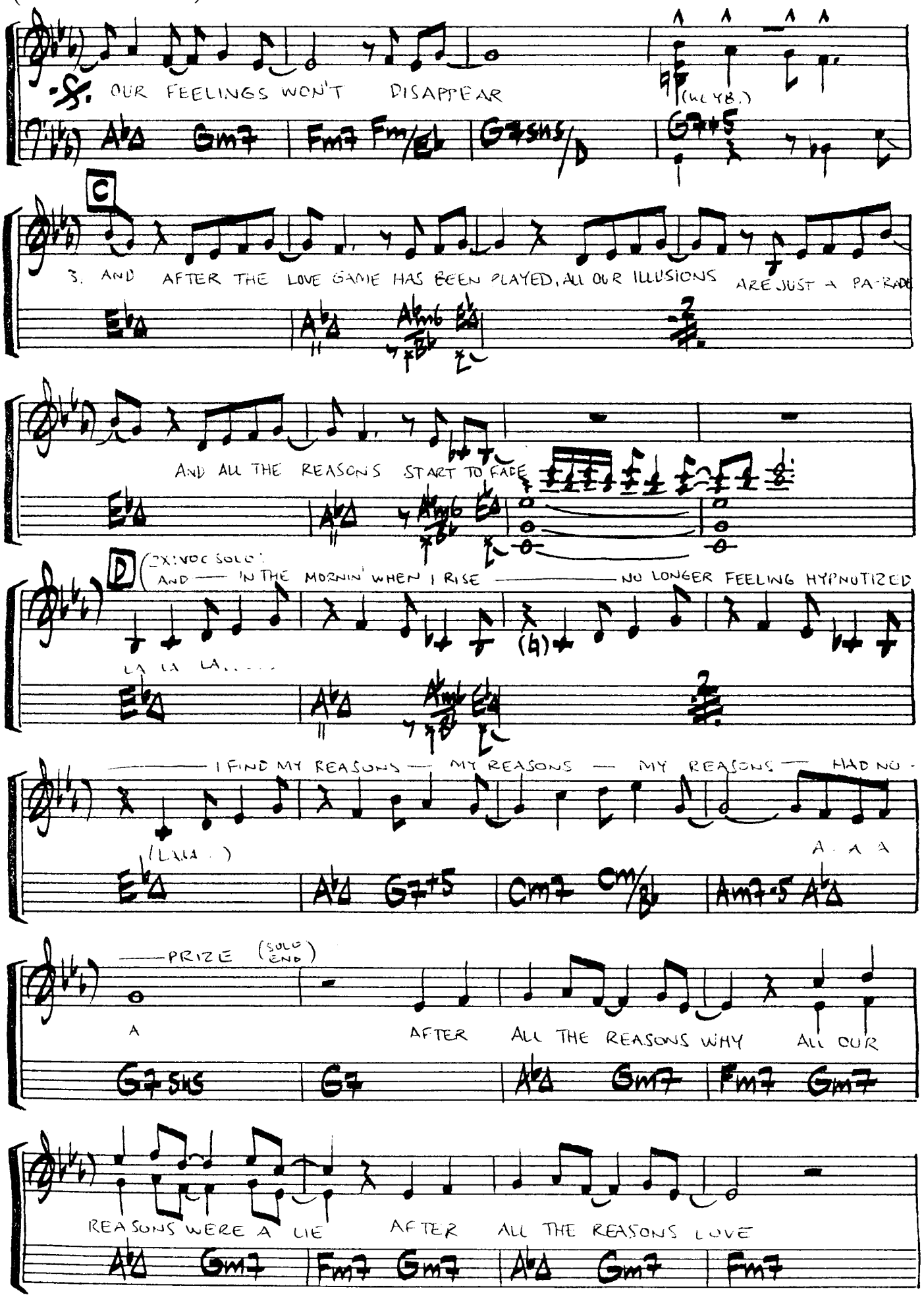
WRITTEN BY: MAURICE WHITE, CHARLES STEPNEY, PHILIP BAILEY

(FROM THE RECORD: "GRATITUDE" / EARTH, WIND & FIRE ~ 1975)

("BALLAD")



230
(REASONS -2)



(HORNS)

DIE

(as INTRO)

(HORNS

REASONS THE REASONS THAT WERE HERE THE REASONS THAT WE FEAR

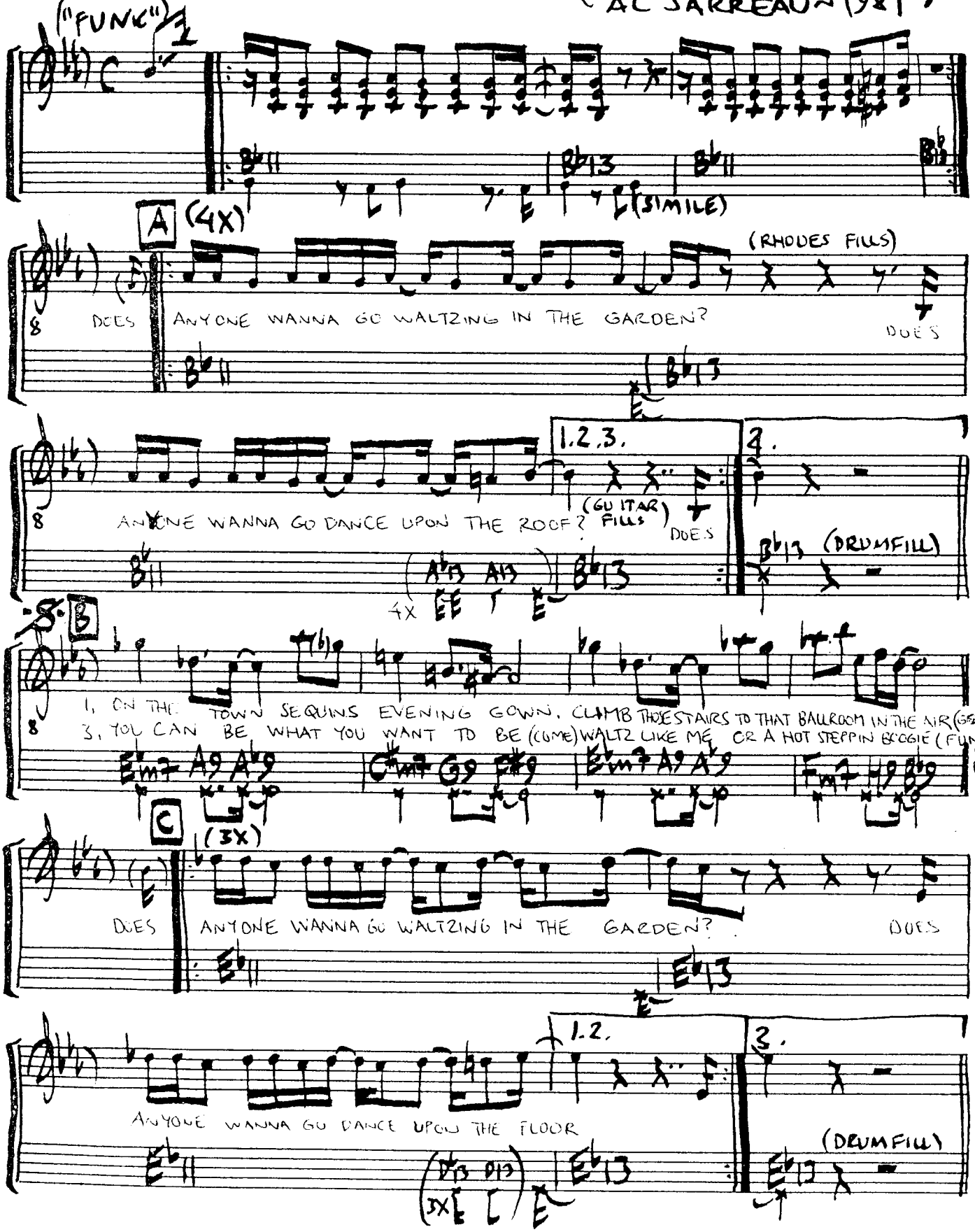
D.S. al CODA

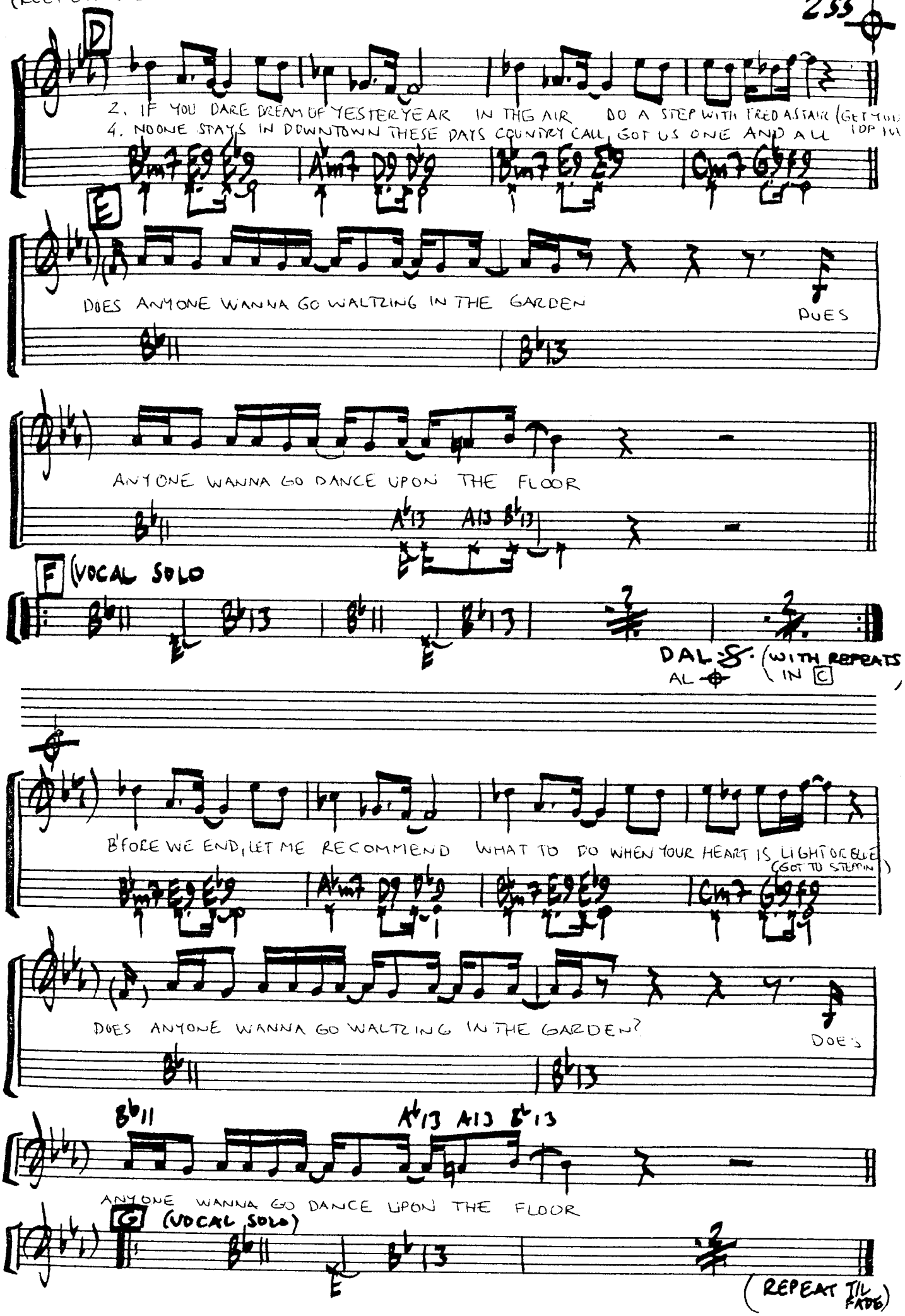
CODA (as E)

ROOFGARDEN

WRITTEN BY: AL JARREAU, TOM CANNING, JAY GRAYDON

(FROM THE RECORD: "BREAKIN' AWAY" ~ AL JARREAU ~ 1981)




D
2. IF YOU DARE DREAM OF YESTERYEAR IN THE AIR DO A STEP WITH FRED ASTAIR (GET YOU
4. NOONE STAYS IN DOWNTOWN THESE DAYS COUNTRY CALL, GOT US ONE AND ALL TOP HA
E
DOES ANYONE WANNA GO WALTZING IN THE GARDEN
DOES
ANYONE WANNA GO DANCE UPON THE FLOOR
F (VOCAL SOLO
DAL 𝄋
AL
(WITH REPEATS
IN C)
B'FORE WE END, LET ME RECOMMEND WHAT TO DO WHEN YOUR HEART IS LIGHT OR BLUE
(GOT TO STEPPIN
DOES ANYONE WANNA GO WALTZING IN THE GARDEN?
DOES
ANYONE WANNA GO DANCE UPON THE FLOOR
G (VOCAL SOLO)
(REPEAT TIL FADE)

ROSANNA

WRITTEN BY:
DAVID PAICH

(FROM THE RECORD:
TOTO IV~)

("BEAT" - FUNK)

(DRUMS)

A

1. ALL I WANNA DO WHEN I WAKE UP IN THE MORNING IS SEE YOUR EYES
2. I CAN SEE YOUR FACE STILL SHINING THROUGH THE WINDOW ON THE OTHER SIDE

ROSEANNA ! RO
ROSEANNA, RO

(1) SEAN - NA
(2) SEAN - NA

NEVER THOUGHT A GIRL LIKE YOU COULD EVER CARE FOR ME
I DIDN'T KNOW THAT A GIRL LIKE YOU COULD MAKE ME FEEL SO SAD

RO-
RO-

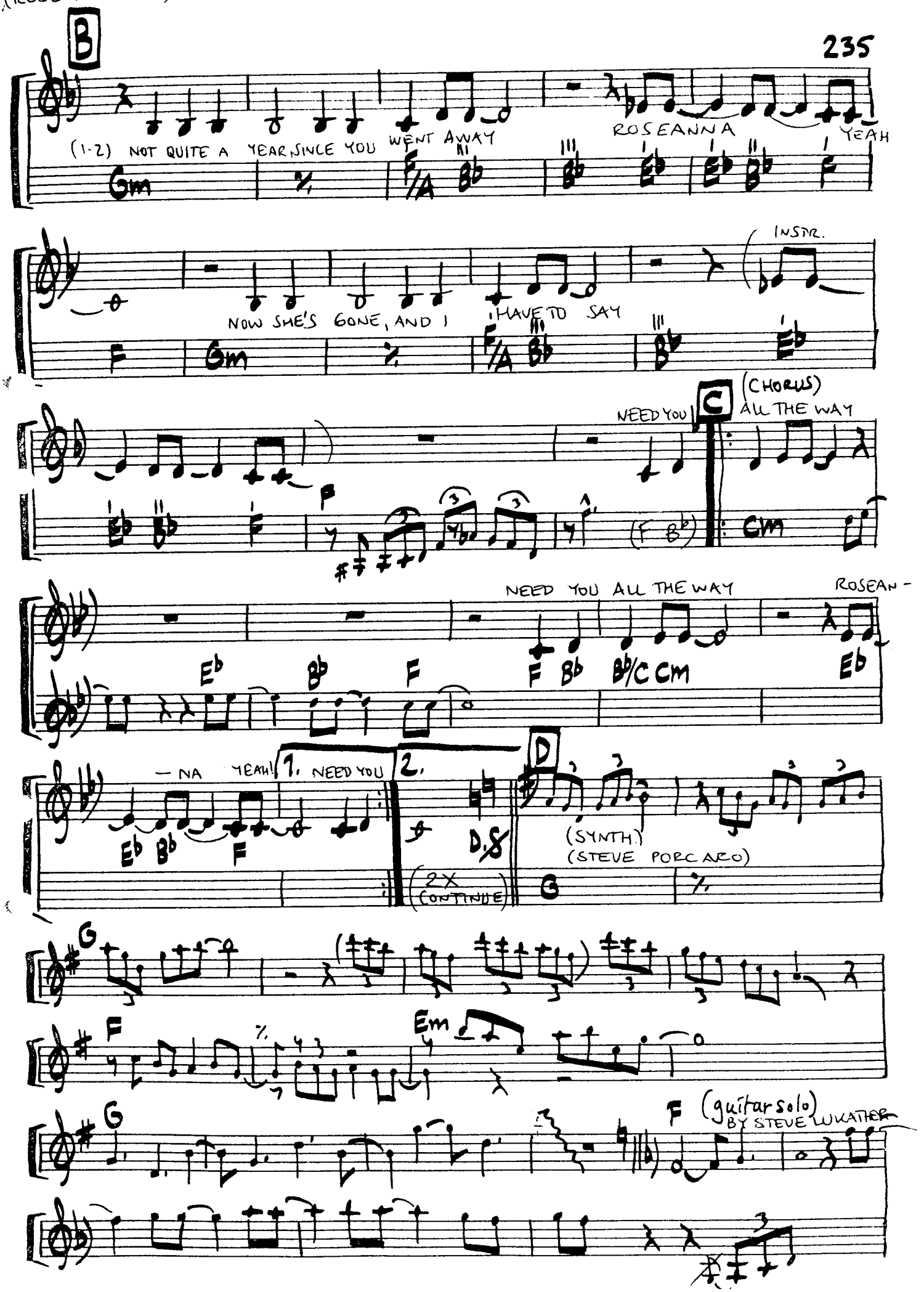
(1) SEANNA
(2) SEANNA

ALL I WANNA DO IN THE
ALL I WANNA TAKE IS

(1) MIDDLE OF THE EVENING IS HOLD YOU TIGHT
(2) NOT ANOTHER "NEVER HAVE TO COMPROMIZE

RO - SEANNA - RO - SEANNA
RO - SEANNA, RO - SEANNA

(1) I DIDN'T KNOW YOU WE'RE LOOKIN' FORE MORE THAN I COULD EVER BE
(2) I NEVER THOUGHT THAT LOOSING YOU COULD EVER HURT SO BAD


B
(1-2) NOT QUITE A YEAR SINCE YOU WENT AWAY
ROSEANNA
YEAH
NOW SHE'S GONE, AND I HAVE TO SAY
INSTR.
NEED YOU
C
(CHORUS)
ALL THE WAY
NEED YOU ALL THE WAY
ROSEAN-
— NA
YEAH!
1. NEED YOU
2.
D.S.
2X (CONTINUE)
D
(SYNTH)
(STEVE PORCARO)
(guitar solo)
BY STEVE LUKATHER

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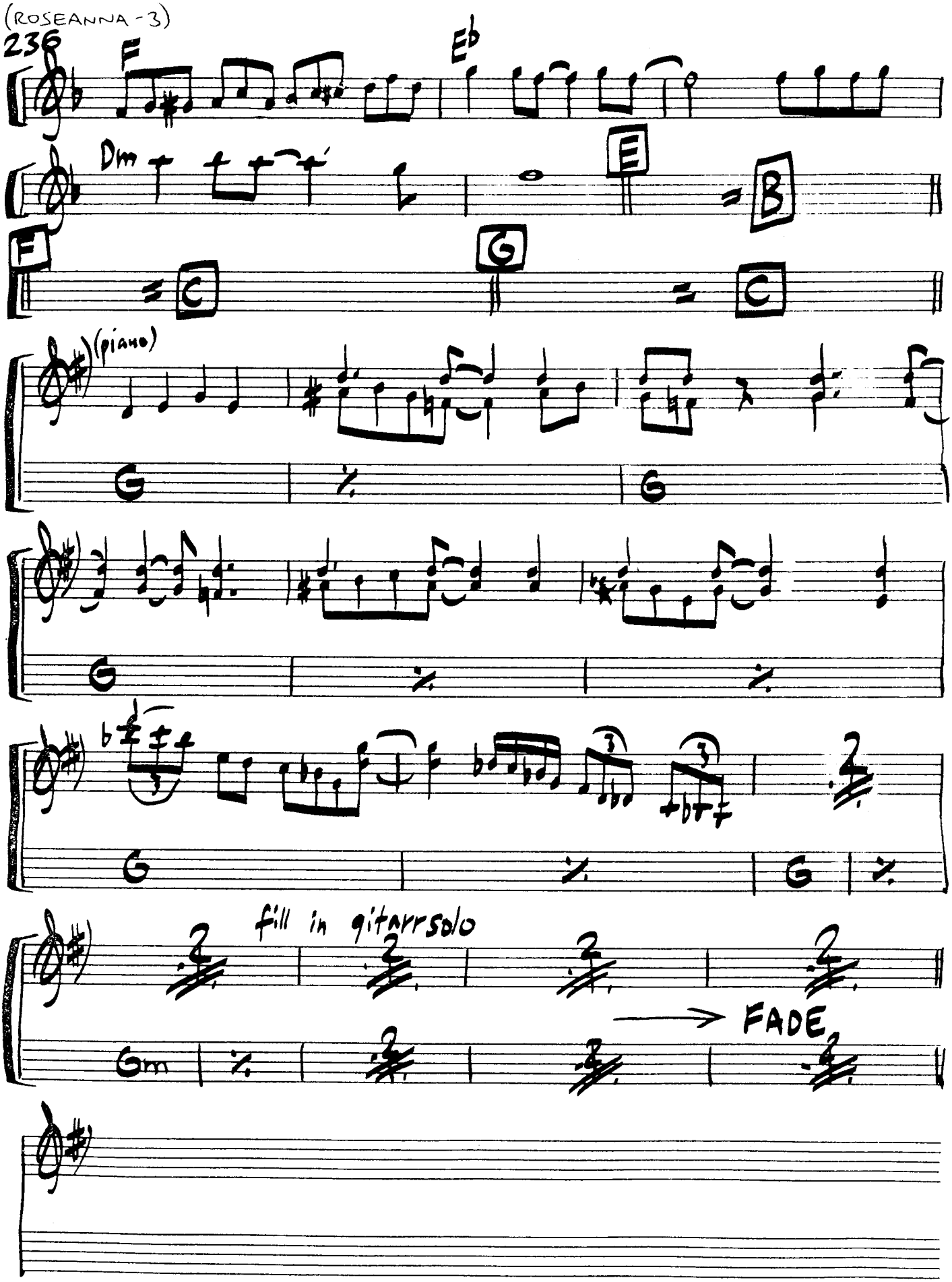


MER KURIOSA

1966 kunde man på skivdiskarna finna en trioplatta "Wade in the water" med Ramsey Lewis trio. Trummis där var ingen mindre än Maurice White (Earth, Wind & Fire´s förgrundsgestalt). Det var den första av de 10 skivor som M White spelade in med Ramsey Lewis.

På Plattan "Greg Mathison projekt" Baked potato super live använder han sig endast av en Minimoog och en B3:a.

Jay Graydon, son till popsångaren Joe Graydon är född i Burbank. Spelade med Don Ellis ork. från och till under fem års tid. Ett år hade han 800"gig". Har en egen studio - Garden rake studio - och kallas för "Jake the rake".

ARIF MARDIN gjorde 1975 en soloplatta "JOURNEY" på Atlantic.

Beach boys lär ha lånat sina sång-harmonier ifrån cooljazzens "harmony groups" -t.ex. Four freshmen och the Hi-Lo's (Gruppen som Gene Puerling hade innan han startade "Singers unlimited").

Steely Dan(dvs Donald Fagen/Walter Becker) är rätt petiga vid sina inspelningar. När "Peg" spelades in provade man 6 olika solister som fick göra var sitt solo (Larry Carlton, Robben Ford,Elliot Randall, Dennis Budimir, Tom Scott samt W Becker själv) innan de blev nöjda. Jay Graydon var nr 7.

Bröderna Porcaro (Jeff, Steve och Mike) gillade i likhet med David Paich (son till en musiker som spelade i samma band som Joe Porcaro - pappa till bröderna) att se på TV-serien "Trollkarlen från Oz" när de var barn. Med i serien fanns en liten hund med namnet "TOTO"

"SMILEY" ÄR QUINCY JONES SMEKNAMN

1975 GJORDE JAMES INGRAM SINA FÖRSTA BEKANTSKAPER MED STUDIO-VÄRLDEN - TILLSAMMANS MED RAY CHARLES

När Michael Jackson nyser har utandningsluften initialt en hastighet av ca 800 m/s, vilket är mer än dubbla ljudhastigheten.

DAVID FOSTER PRODUCERADE 1978 EN LP MED ALICE COOPER

SARA

MUSIC: BILL CHAMPLIN
LYRICS: BILL CHAMPLIN & ALAN THICKE

(HÄMTAD FRÅN LP:N "RUNAWAY" ~BILL CHAMPLIN ~1981)

("BALLAD")

A E/A G/A D/A

A 1. HOW COUD YOU LET ME GO THE WAY WE'VE BEEN
2. HOW COULD YOU LET ME GO AND WHITTLE YOUR

Dm6/A A E/A

(1) GETTING ON I DIDN'T SEE NO SIGN OF TROUBLE
(2) DREAMS AWAY I DIDN'T SEE YOU LEAVIN ME

A D/A Gadd9 F#m7

(1) ALL OF A SUD-DEN YOU'RE GONE
(2) GIVE ME A MOMENT TO STAY

B HOW WAS I MEANT TO BE
HOW CAN I LET YOU KNOW

Gadd9 A A

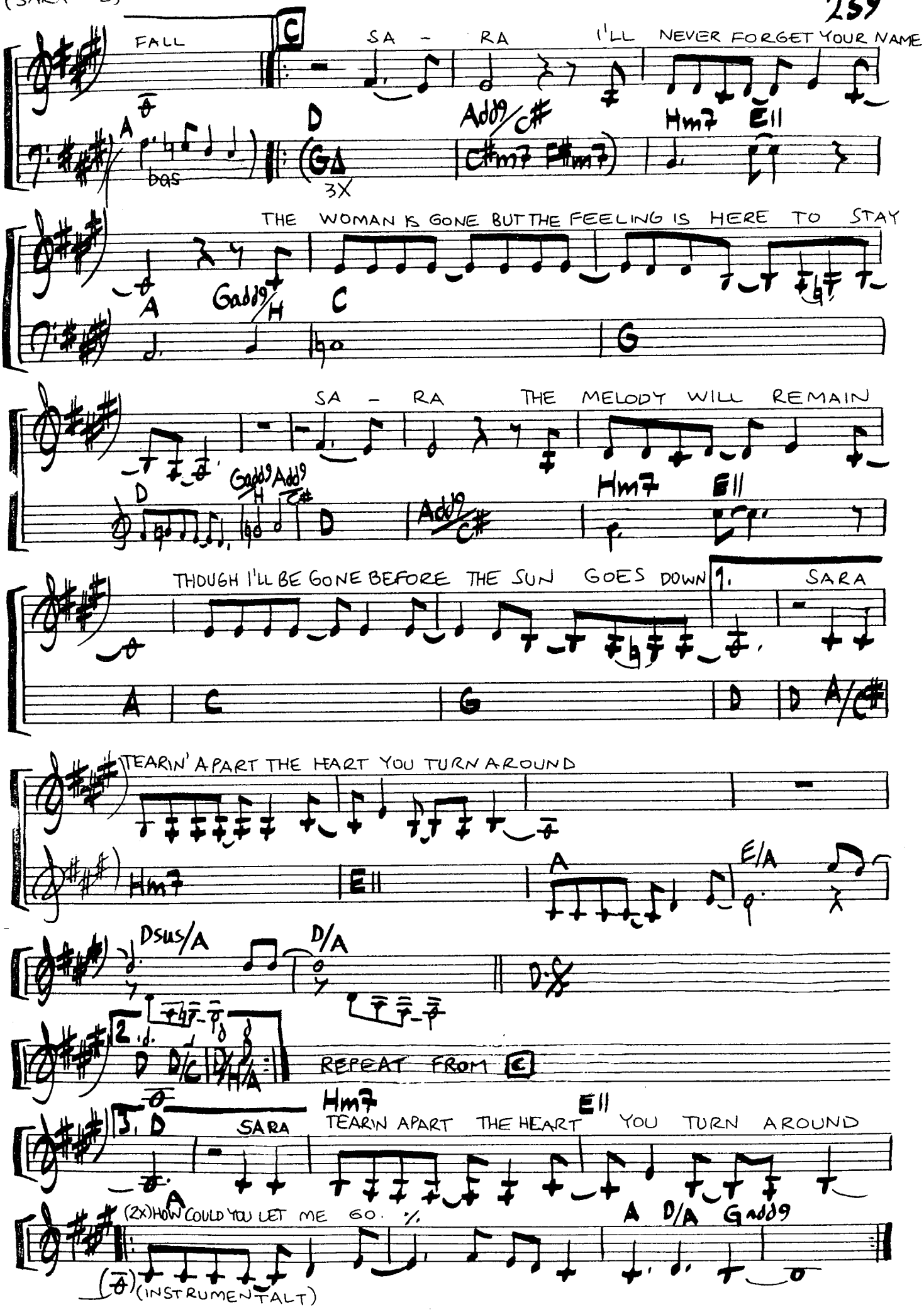
(1) I LEFT YOU ALONE TO LONG I NEVER THOUGHT YOU NEED-
(2) I'M WILLING TO GIVE IT ALL I'LL GATHER YOUR TEARS FROM ALL

A D/A Gadd9 E/A F#m

(1) ED ALL OF THAT TALKIN'-BUT I COULD BE WRONG
(2) OF THE YEARS AND CATCH THEM WHENEVER THEY

1. 2. FALL, I'LL CATCH THEM WHENEVER THEY

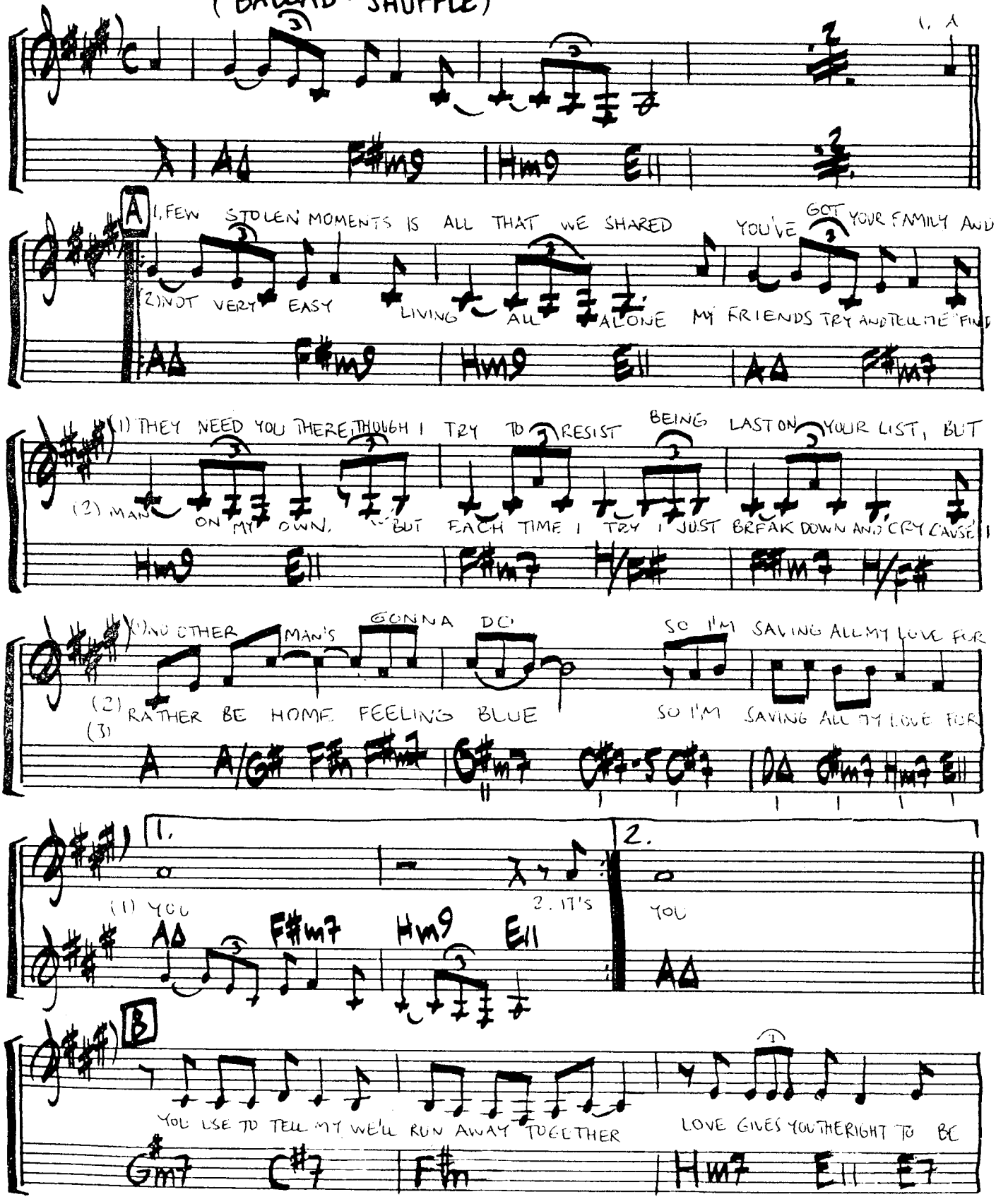
F#m Gadd9 A (TO C) A Gadd9


FALL
C
SA - RA
I'LL NEVER FORGET YOUR NAME
A
bas
D
(GΔ
3X
Add9/C#
C#m7 F#m7
Hm7
E11
THE WOMAN IS GONE BUT THE FEELING IS HERE TO STAY
A
Gadd9/H
C
G
SA - RA
THE MELODY WILL REMAIN
D
Gadd9/H
Add9/C#
D
Add9/C#
Hm7
E11
THOUGH I'LL BE GONE BEFORE THE SUN GOES DOWN
1.
SARA
A
C
G
D
D A/C#
TEARIN' APART THE HEART YOU TURN AROUND
Hm7
E11
A
E/A
Dsus/A
D/A
D
2.
D D/C D/H A
REPEAT FROM C
Hm7
E11
3. D
SARA
TEARIN APART THE HEART YOU TURN AROUND
A
(2X) HOW COULD YOU LET ME GO.
A D/A Gadd9
(INSTRUMENTALT)

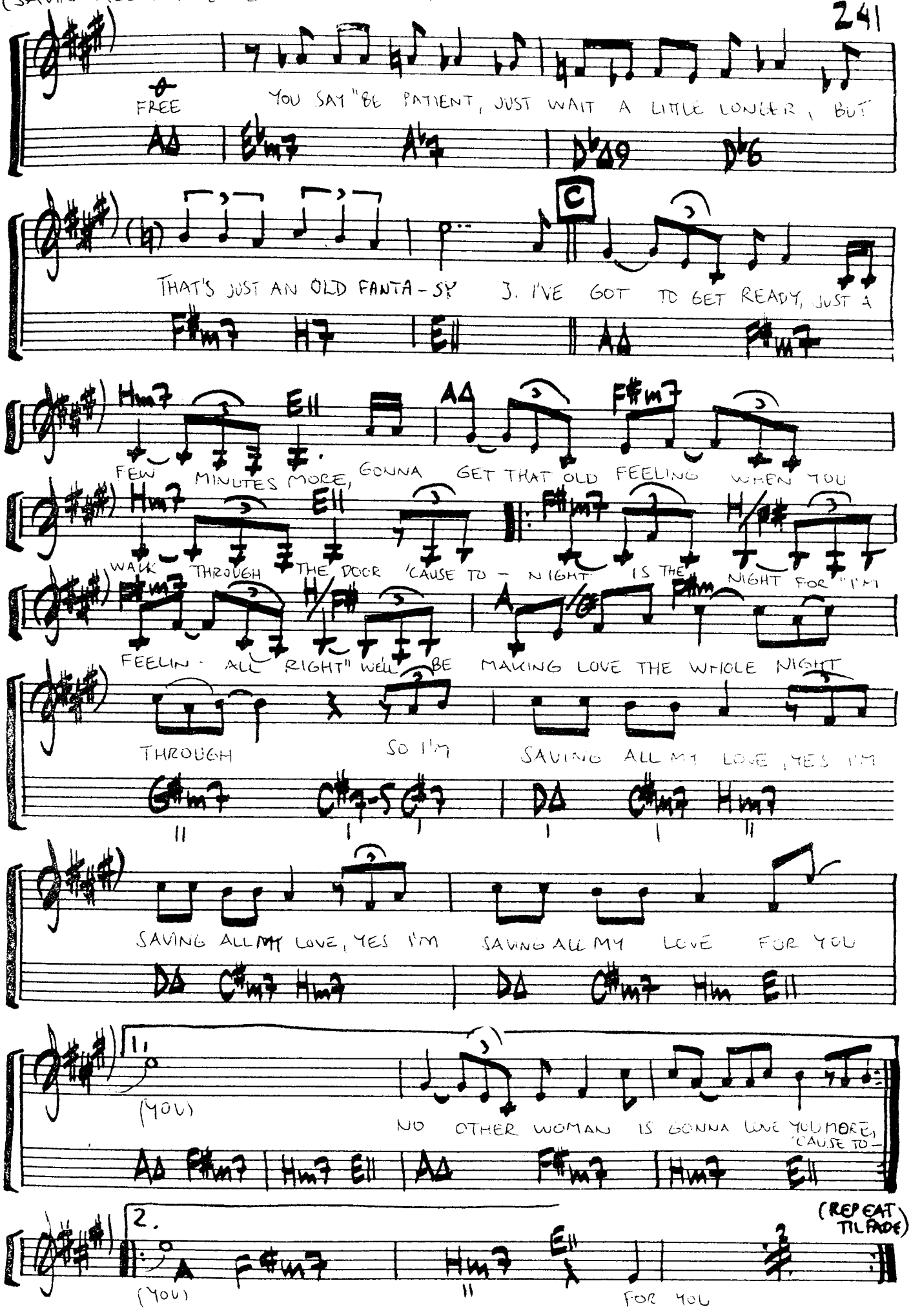
SAVIN' ALL MY LOVE FOR YOU

WRITTEN BY: MICHAEL MASSER, GARY GOFFIN ("BALLAD" - SHUFFLE)

(FROM THE RECORD "WHITNEY HOUSTON" - 1985)



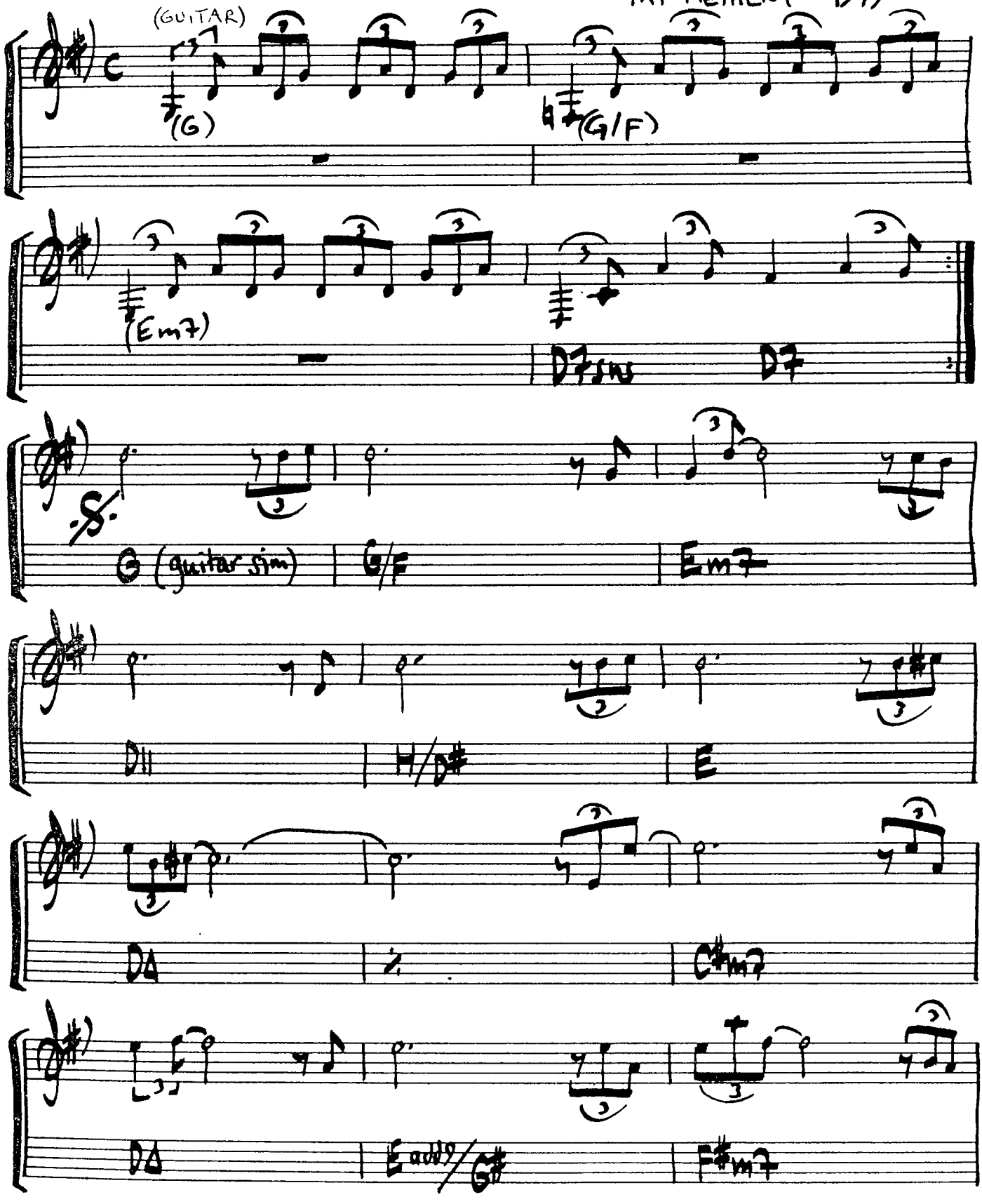
(SAVIN ALL MY LOVE FOR YOU - 2)

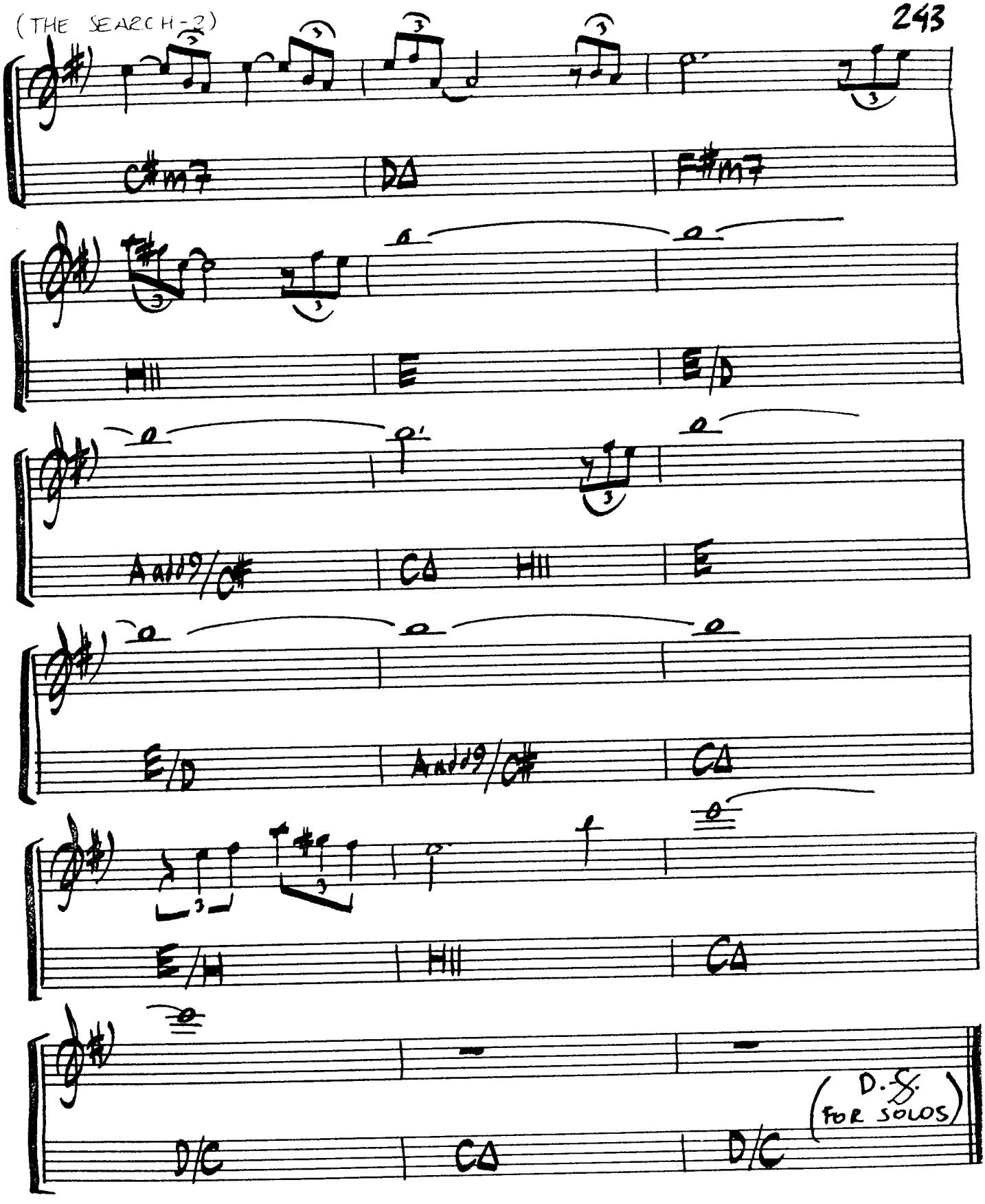


THE SEARCH

WRITTEN BY:
METHENY / MAYS ("SOFT SHUFFLE")

(FROM THE RECORD "AMERICAN GARAGE" PAT METHENY ~ 1979)



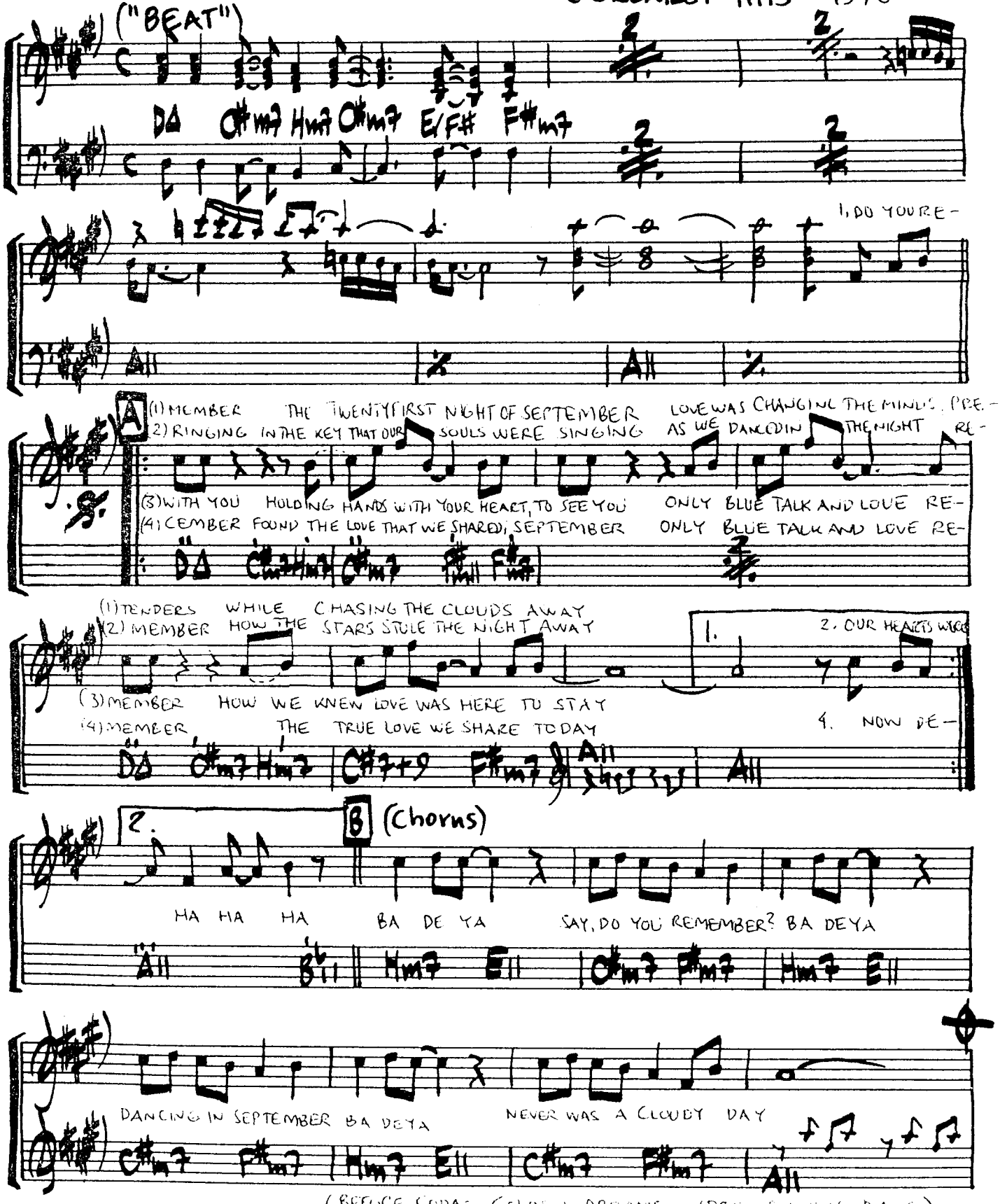

C#m7
DΔ
F#m7
Bm
E
E/D
Aadd9/C#
CΔ
Bm
E
E/D
Aadd9/C#
CΔ
E/B
Bm
CΔ
D/C
CΔ
D/C
D.S.
(FOR SOLOS)

SEPTEMBER

WRITTEN BY: MAURICE WHITE, AL MCKAY, ALLEE WILLIS

(FROM THE RECORD: EARTH WIND & FIRE GREATEST HITS ~ 1978)

("BEAT")



C

BA DO-DO BA DO-DO BA DO-DO BA DO-DO

BA-DO-DO, BA DO-DO BA-DO-DO BA-DO-DO BA DO DO BA DO DO

BA DO BA DO DO A11 (HORNS) 3. MY THOUGHTS ARE

CODA A11 D Hm7 E11 C#m7 F#m7 Hm7 E11

HA HA HA BA DE YA SAY, DO YOU REMEMBER? BA DE YA

C#m7 F#m7 Hm7 E11 C#m7 F#m7 A11

DANCING IN SEPTEMBER, BA DE YA NEVER WAS A CLOUDY STAR

Repeat til fade.

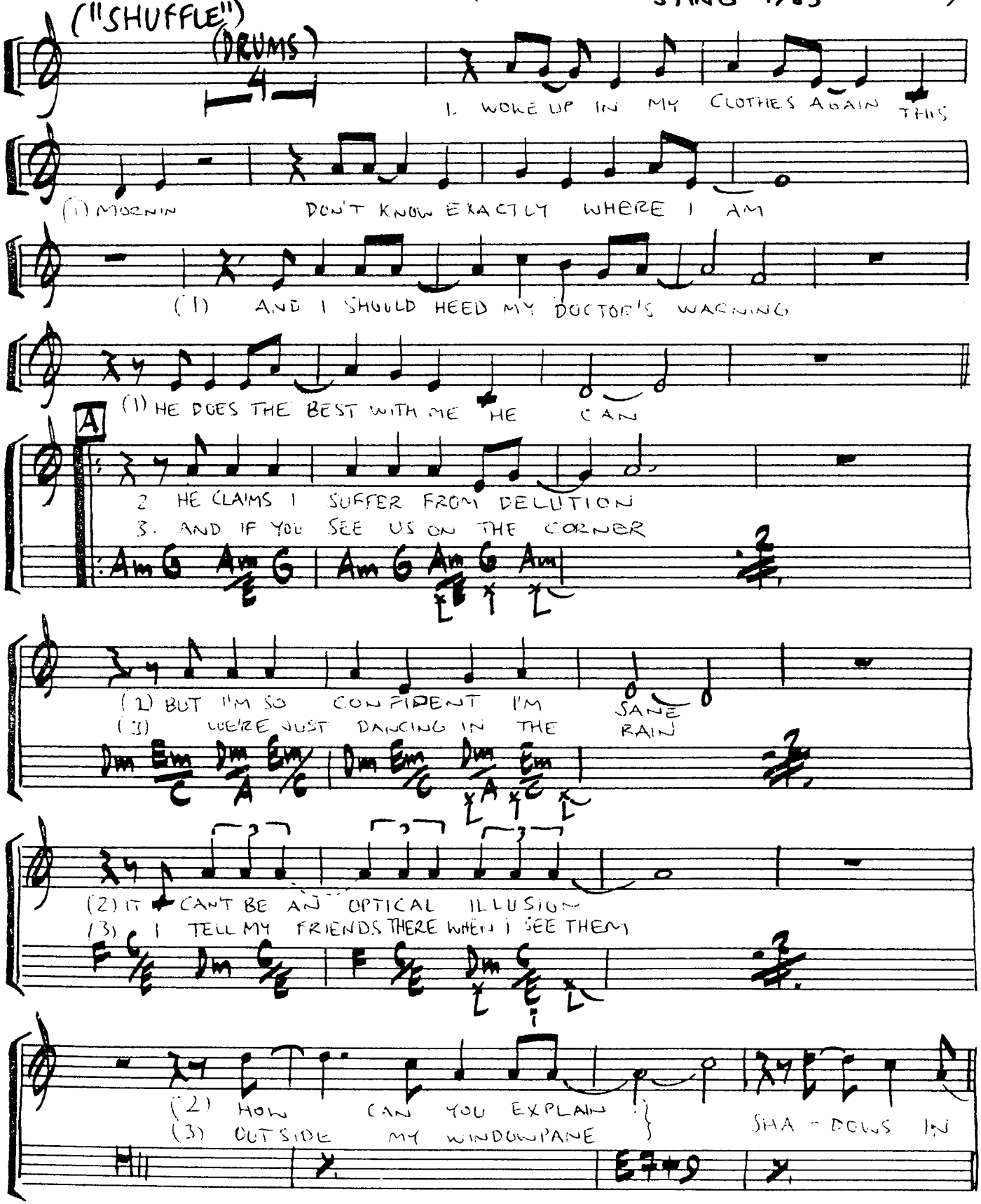
HORNS: (LAST CHORUSES)

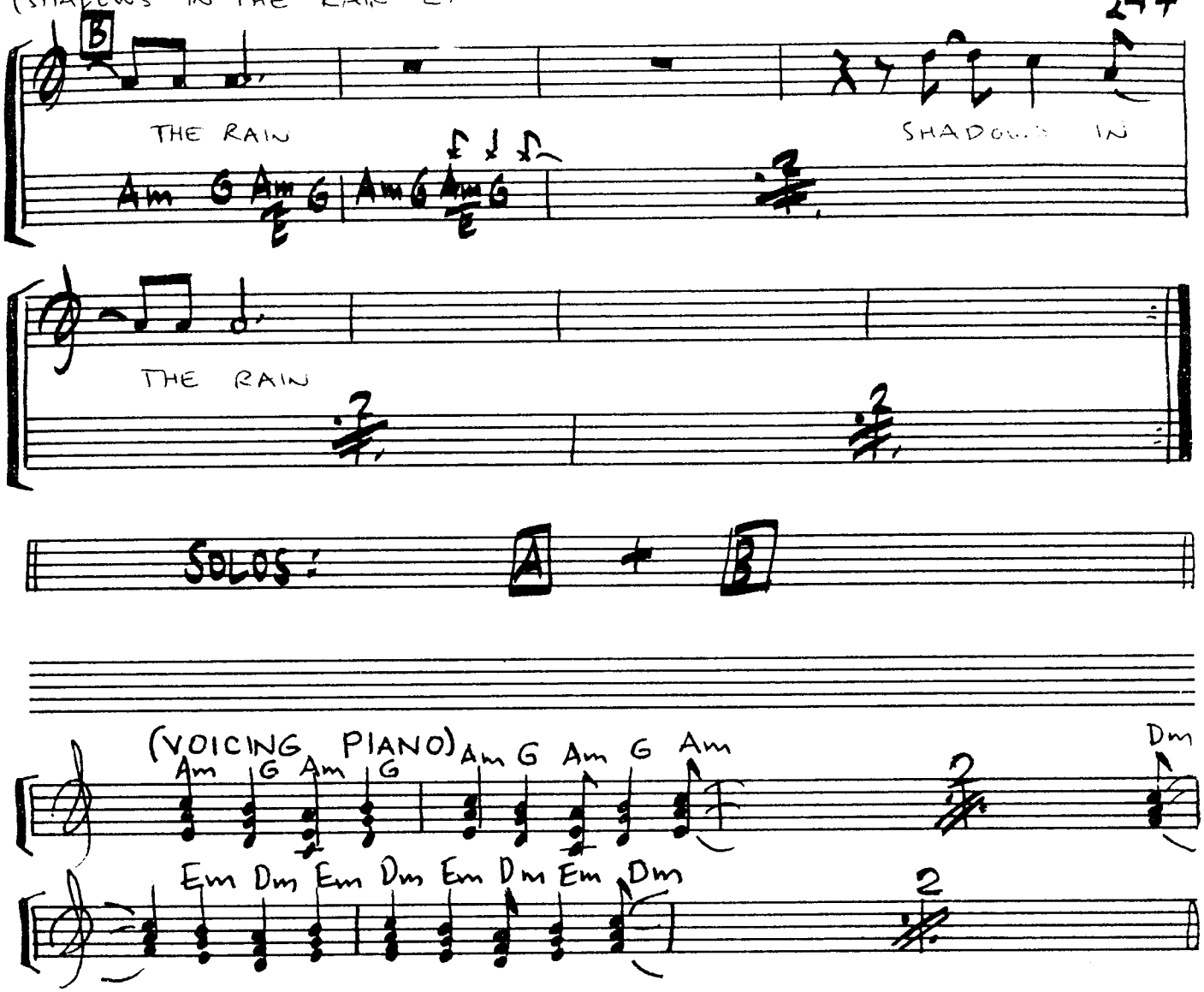
SHADOWS IN THE RAIN

WRITTEN BY:
"STING"

(FROM THE RECORD:
"THE DREAM OF THE BLUE TURTLES"
~STING~ 1985)

("SHUFFLE")



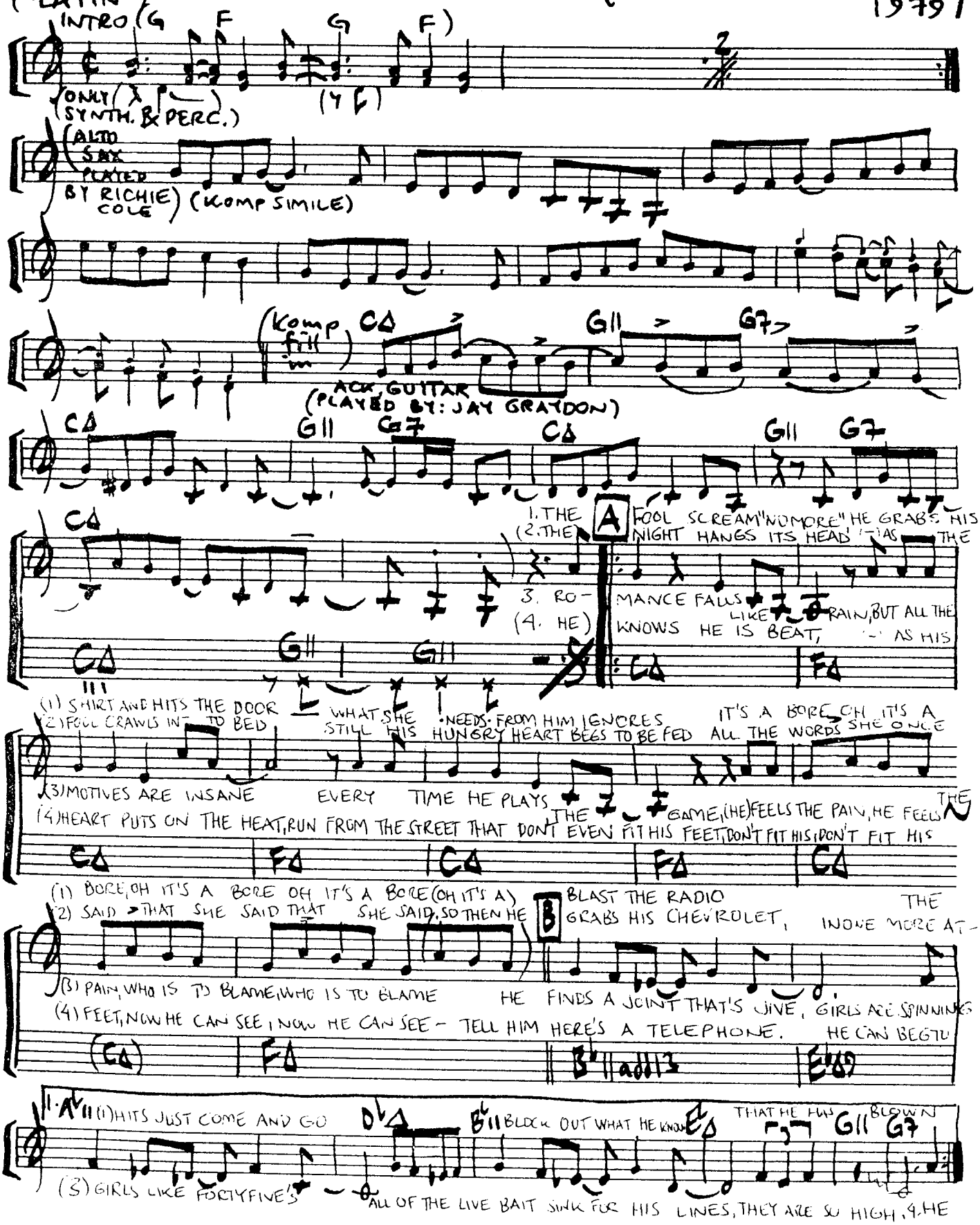

B
THE RAIN
Am G Am G Am G Am G
SHADOWS IN
THE RAIN
SOLOS: A + B
(VOICING PIANO)
Am G Am G Am G Am G Am
Dm
Em Dm Em Dm Em Dm Em Dm

SHAKER SONG

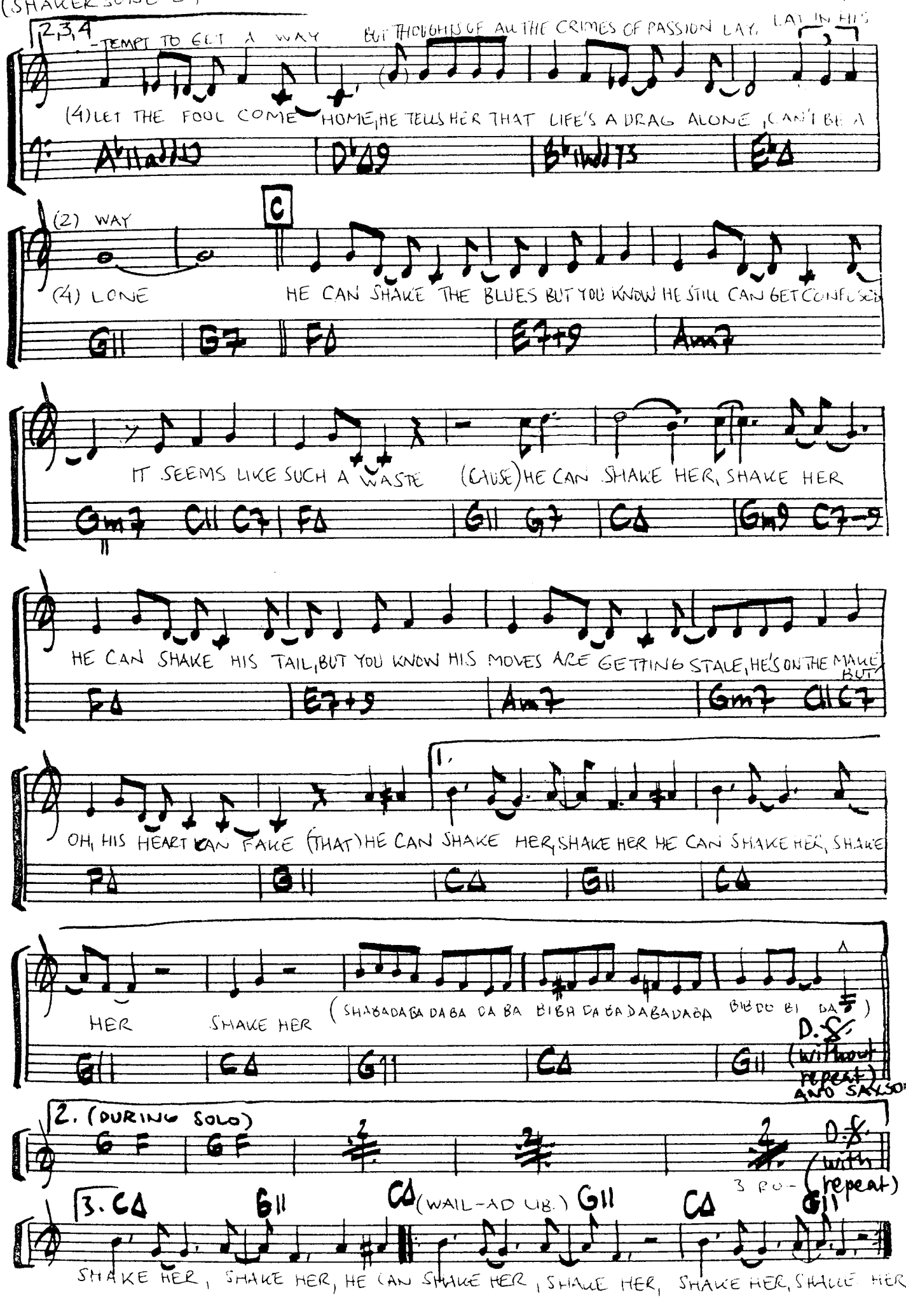
MUSIC: JAY BECKENSTEIN
LYRICS: ALLEE WILLIS, DAVID LASLEY

(FROM THE RECORD: "EXTENSIONS" BY MANHATTAN TRANSFER 1979)

("LATIN")



(SHAKER SONG 2)

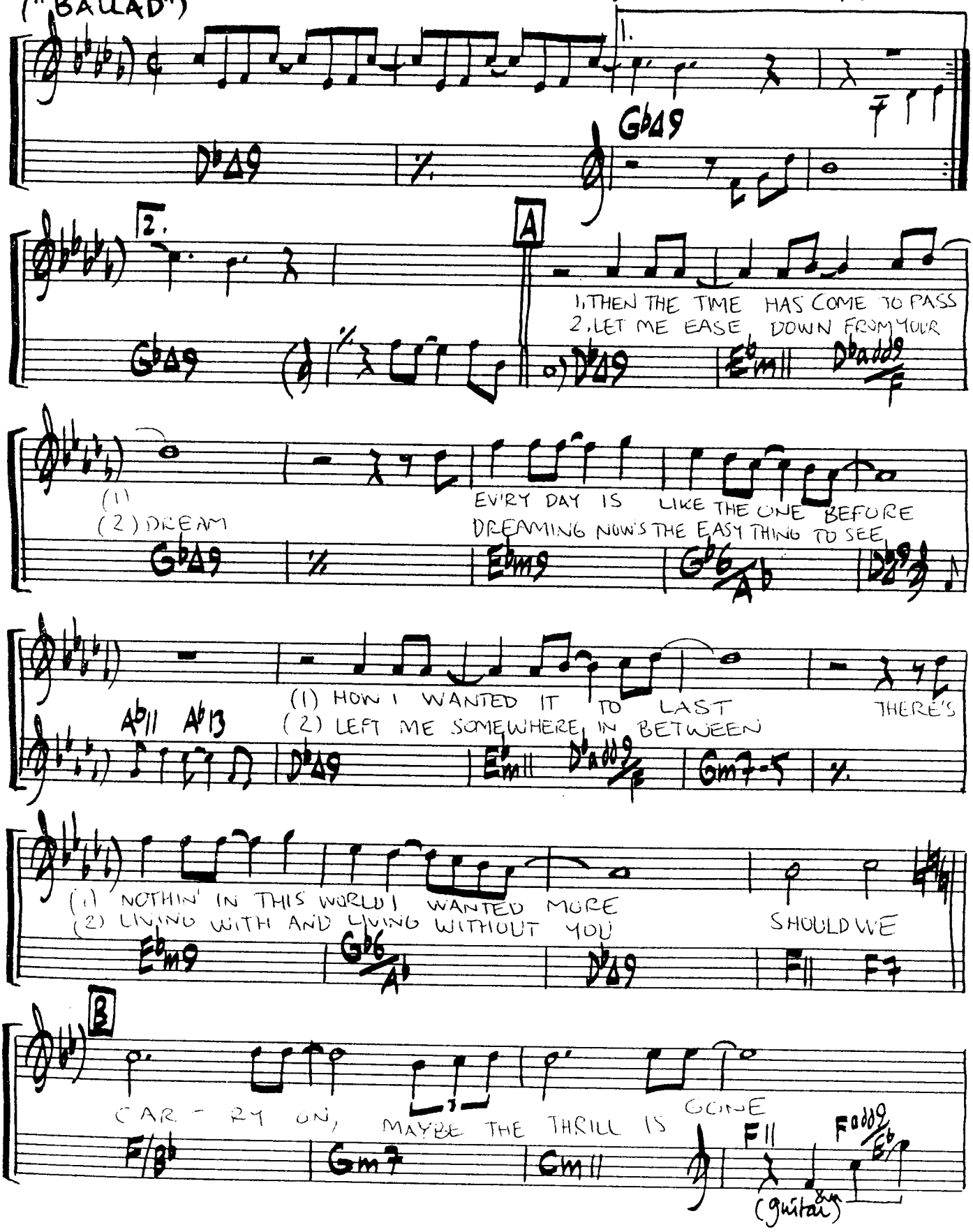


SHOULD WE CARRY ON

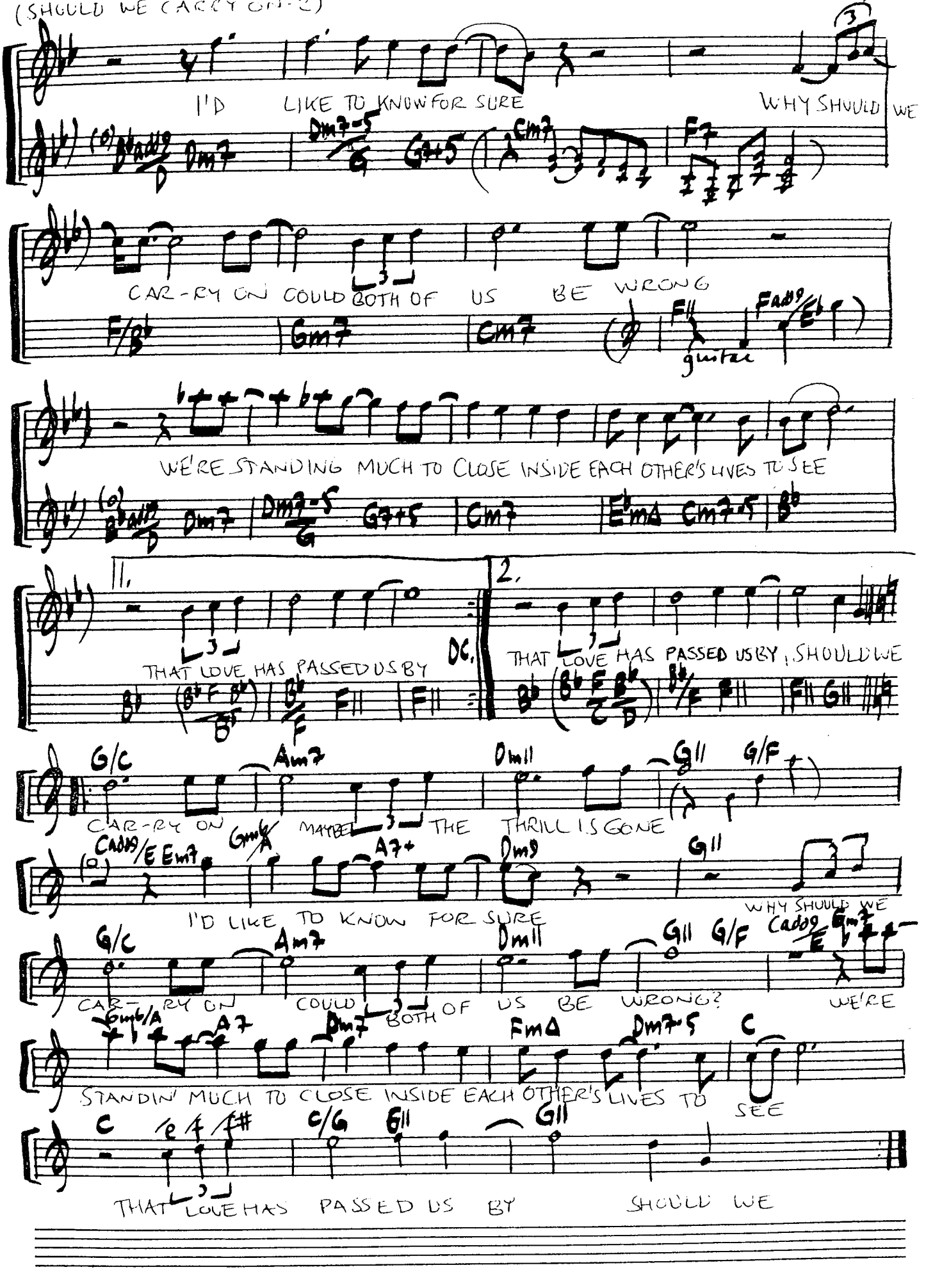
WRITTEN BY: DAVID FOSTER, JAY GRAYDON, B.J. COOK FOSTER

("BALLAD")

(FROM THE RECORD: "AIRPLAY" ~1980)



(SHOULD WE CARRY ON-2)

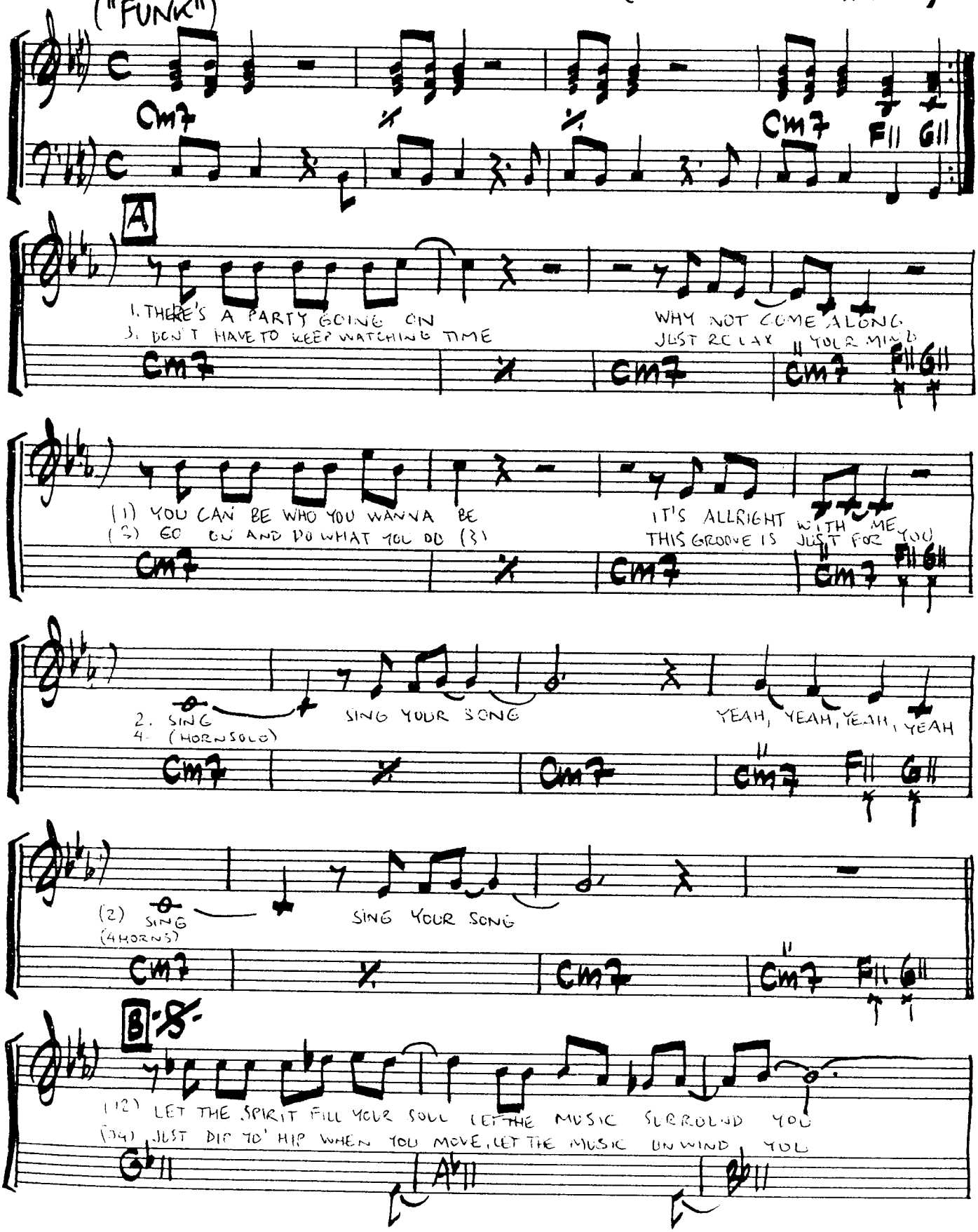


SHOUT

WRITTEN BY: BOB WILSON, LARRY WILLIAMS

(FROM THE RECORD: "SEAWIND", 1980)

("FUNK")



(SHOUT - 2)

C

SHOUT (SHOUT!) LET EVERY BODY HEAR

guitar guitar

YOU SHOUT (SHOUT!) WHAT YOU FEEL IS REAL

guitar

1. 2. D.C. (with all repeats)

2X CONTINUE

D (VOCAL SOLO)

E (HORN SOLO) D.S. al Coda

CODA F

(SHOUT!) (SHOUT) LET EVERYBO - DY HEAR

YOU SHOUT (SHOUT!)

WHAT YOU FEEL IS REAL

(Repeat til fade)

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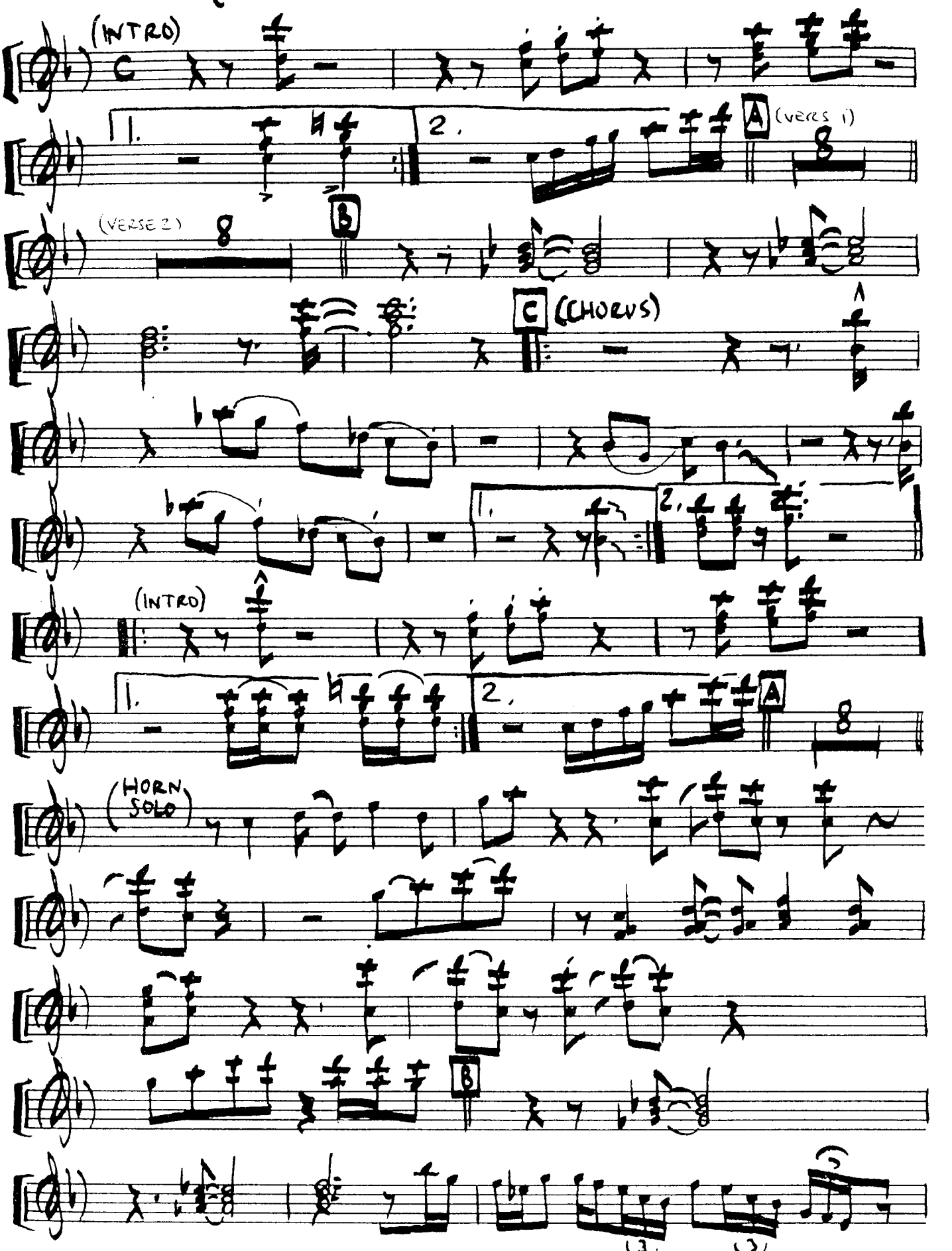
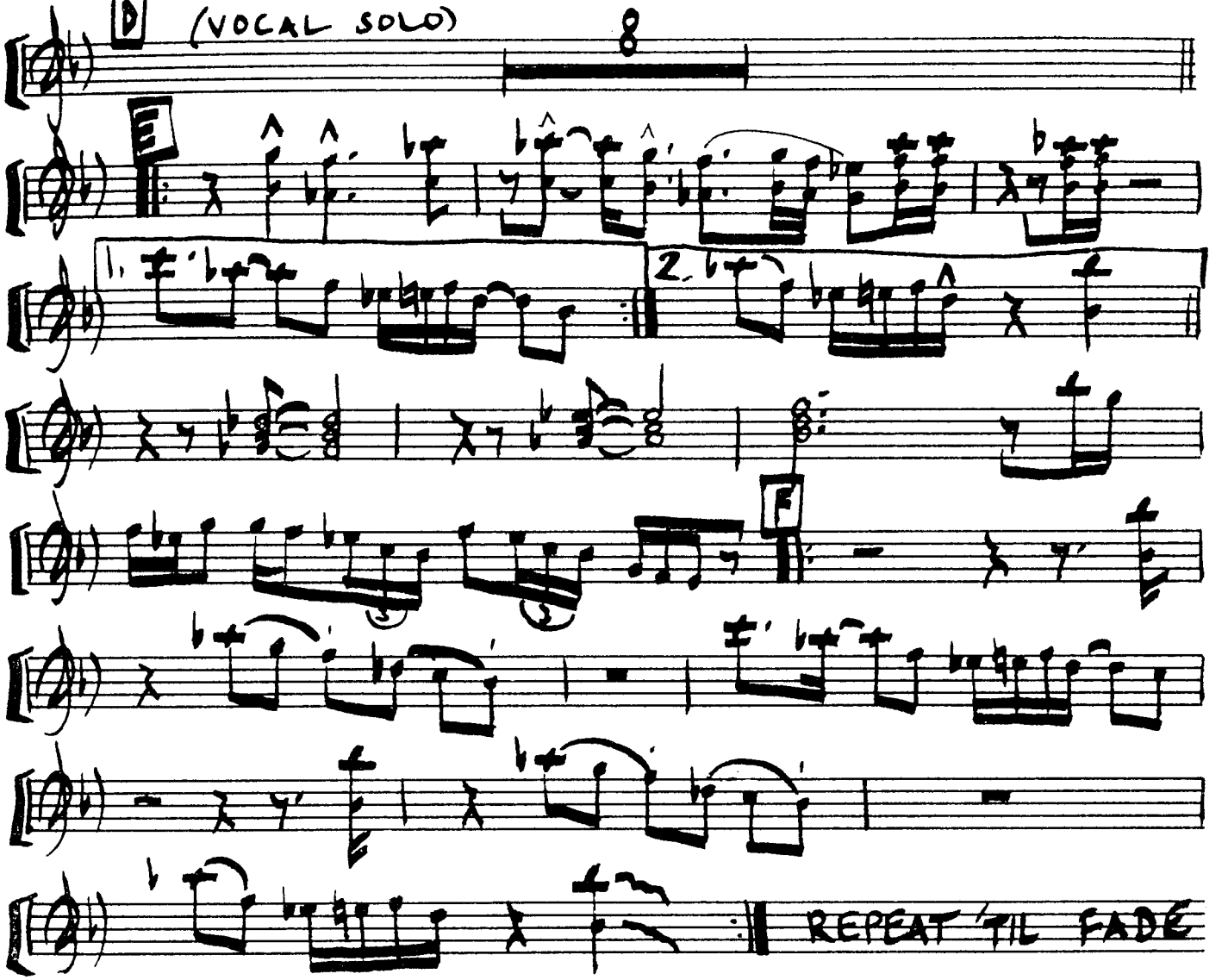
SHOUT (HORNARR. BY SEAWIND IN B♭)



(SHOUT - HORNS - 2)

C CHORUS (SEE ABOVE)

D (VOCAL SOLO)

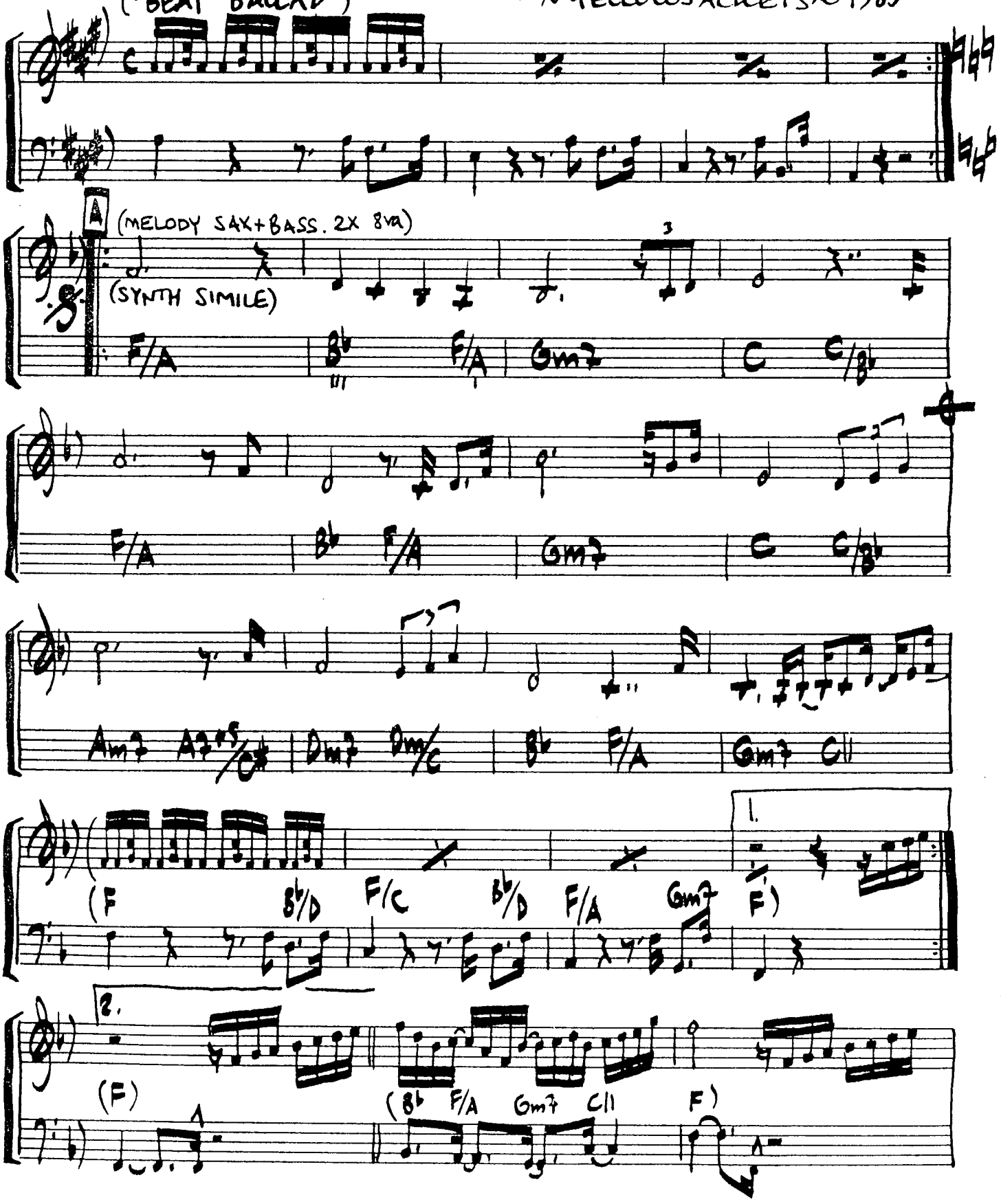


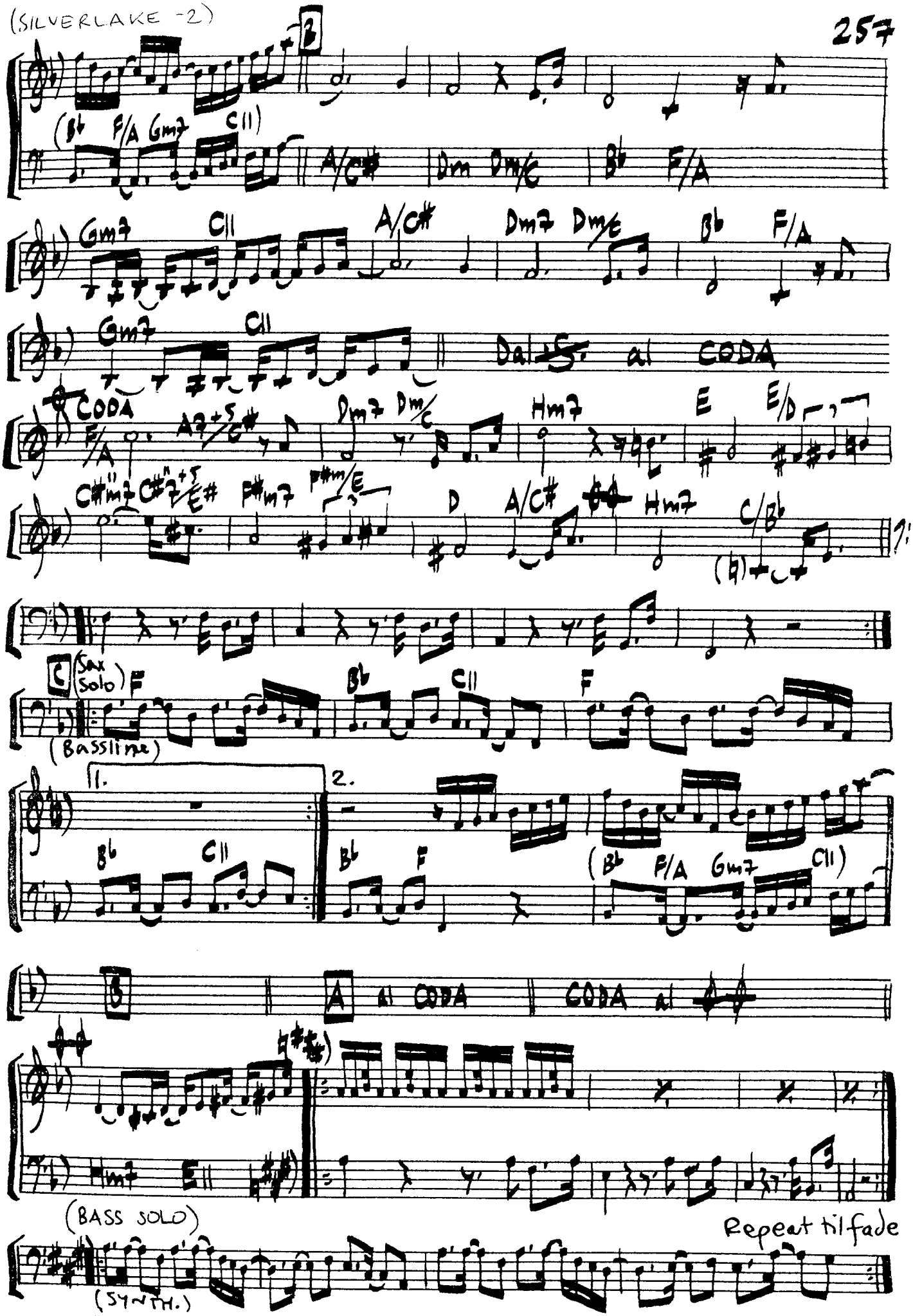
SILVER LAKE

WRITTEN BY:
RUSSELL FERRANTE

("BEAT BALLAD")

(FROM THE RECORD:
"SAMURAI SAMBA"
~YELLOWJACKETS~ 1985)

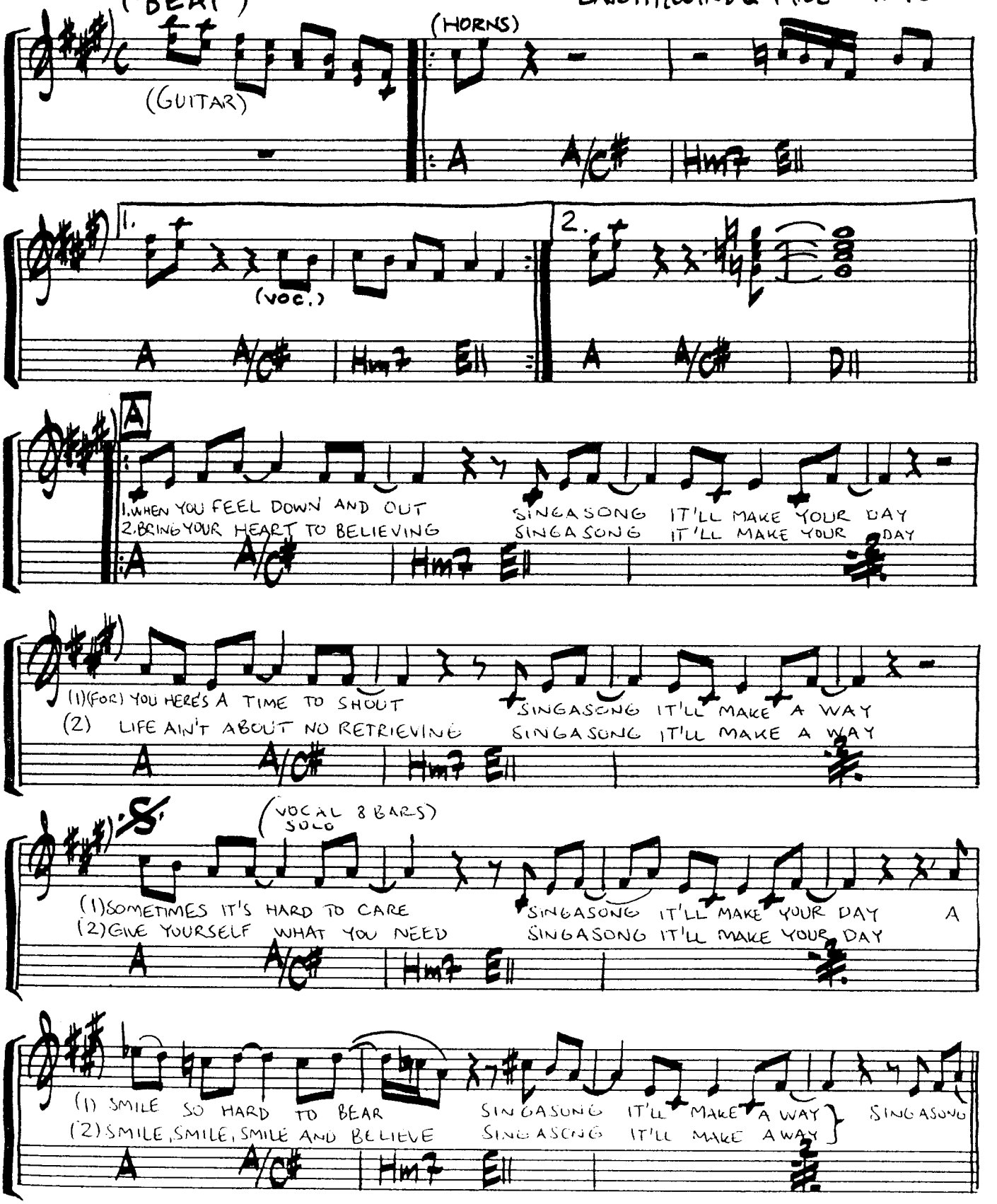



B
(Bb F/A Gm7 C11)
A/C# Dm Dm/C Bb F/A
Gm7 C11 A/C# Dm7 Dm/C Bb F/A
Gm7 C11
Dal 𝄋 al CODA
CODA
F/A A9+5/C#
Dm7 Dm/C
Hm7 E E/D
C#m7 C#7+5/E# F#m7 F#m/E
D A/C# Hm7 C/Bb
(Bb)
C (Sax Solo) F
Bb C11 F
(Bassline)
1.
Bb C11
2.
Bb F
(Bb F/A Gm7 C11)
B
A al CODA
CODA al
(BASS SOLO)
(SYNTH.)
Repeat til fade

SINGASONG

WRITTEN BY:
MAURICE WHITE & AL McKAY

(FROM THE RECORD:
"GRATITUDE" ~
EARTH, WIND & FIRE ~ 1975)



B

SING A SONG

SING A SONG

D11

(HORNS)

(HORNS)

1.

2.

D11

(D.S. al CODA)

CODA

(VOCAL ONLY)

IF YOU SING A SUNNY DAY YOU WILL MAKE A BETTER WAY,

YEAH-YEAH-YEAH-YEAH

YEAH AH AH AH

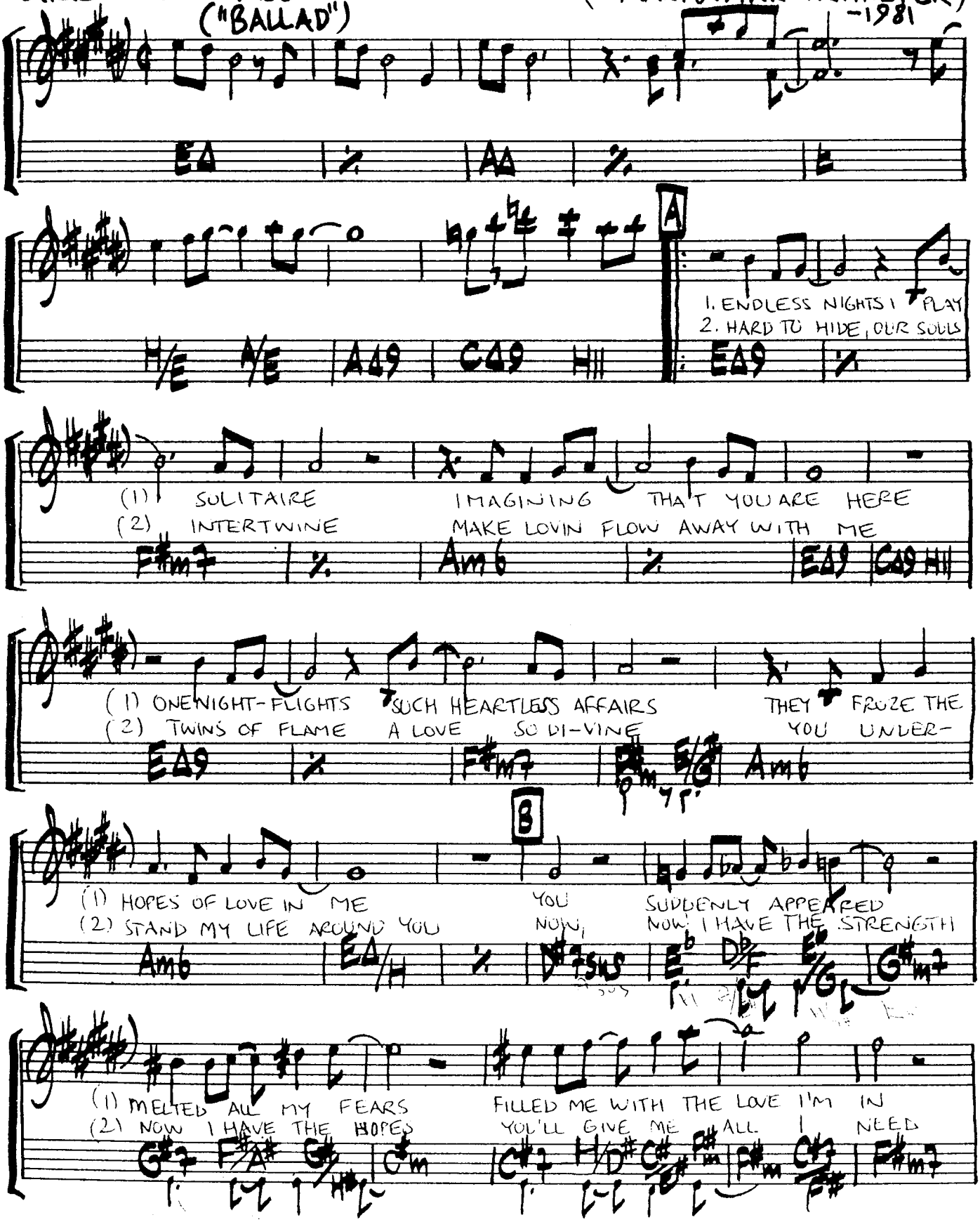
(HORNS)

SMILE AGAIN

MUSIC: JAY GRAYDON, DAVID FOSTER, BILL CHAMPLIN
LYRICS: ALAN PAUL

(FROM THE RECORD: "MECCA FOR MODERNS" ~MANHATTAN TRANSFER ~1981)

("BALLAD")



(SMILE AGAIN-2)

C (CHORUS)

(1) YOU MADE ME
(2) TO MAKE ME } SMILE AGAIN LIKE A CHILD OF 3

AND I BELIEVE IT WILL TURN OUT RIGHT BABY, OH YOU MADE ME

SMILE AGAIN HOLD ME IN YOUR ARMS

1. OH——, AH MY LOVE

2. MY LOVE

SYNTH

YOU MAKE ME SMILE AGAIN

LIKE A CHILD OF 3 (OH I BE-LIEVE WE LIVE A DREAM FOR TWO

OH YOU MAKE ME SMILE AGAIN HOLD ME IN YOUR ARMS

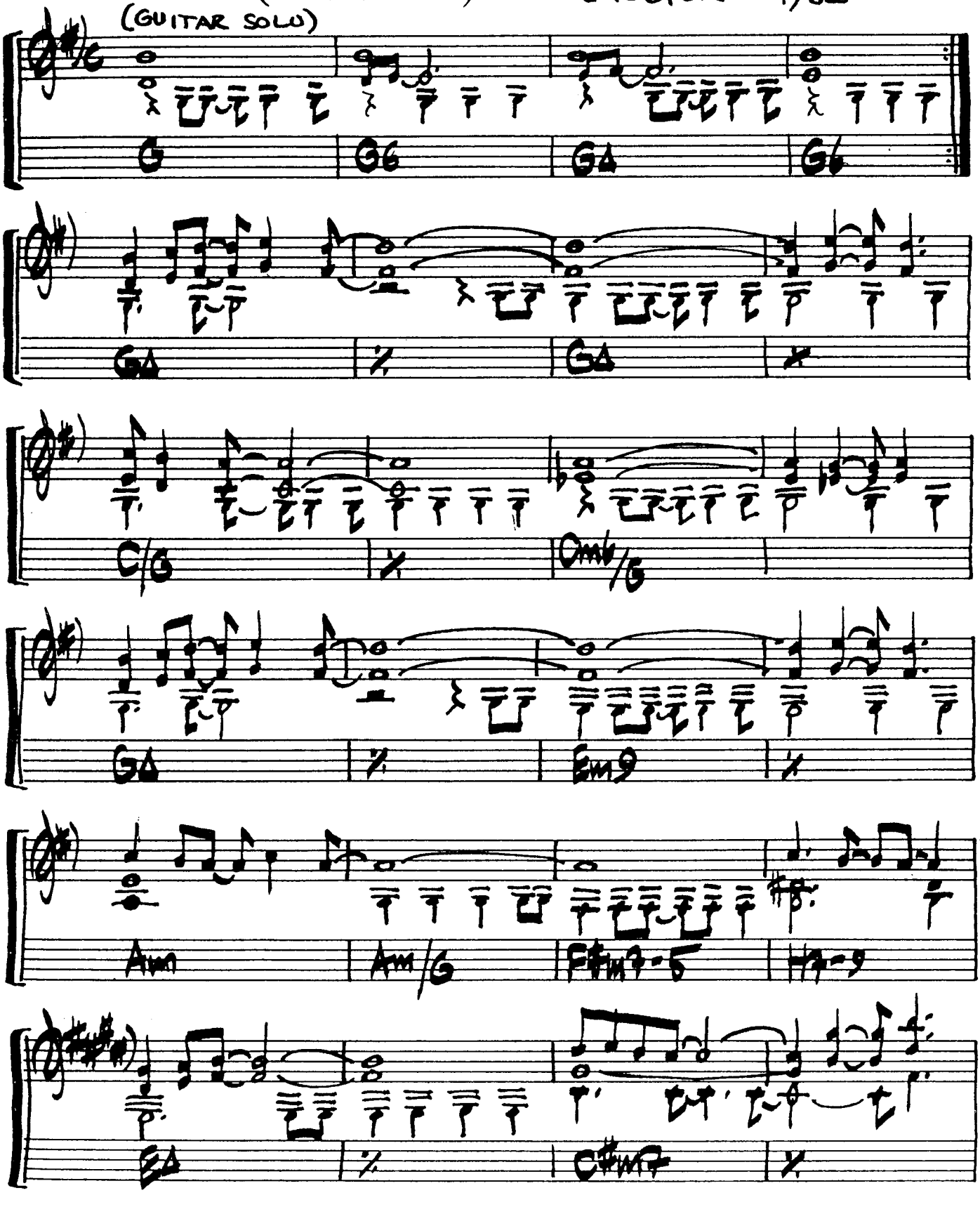
OH—— AH—— MY LOVE YOU MAKE ME SMI

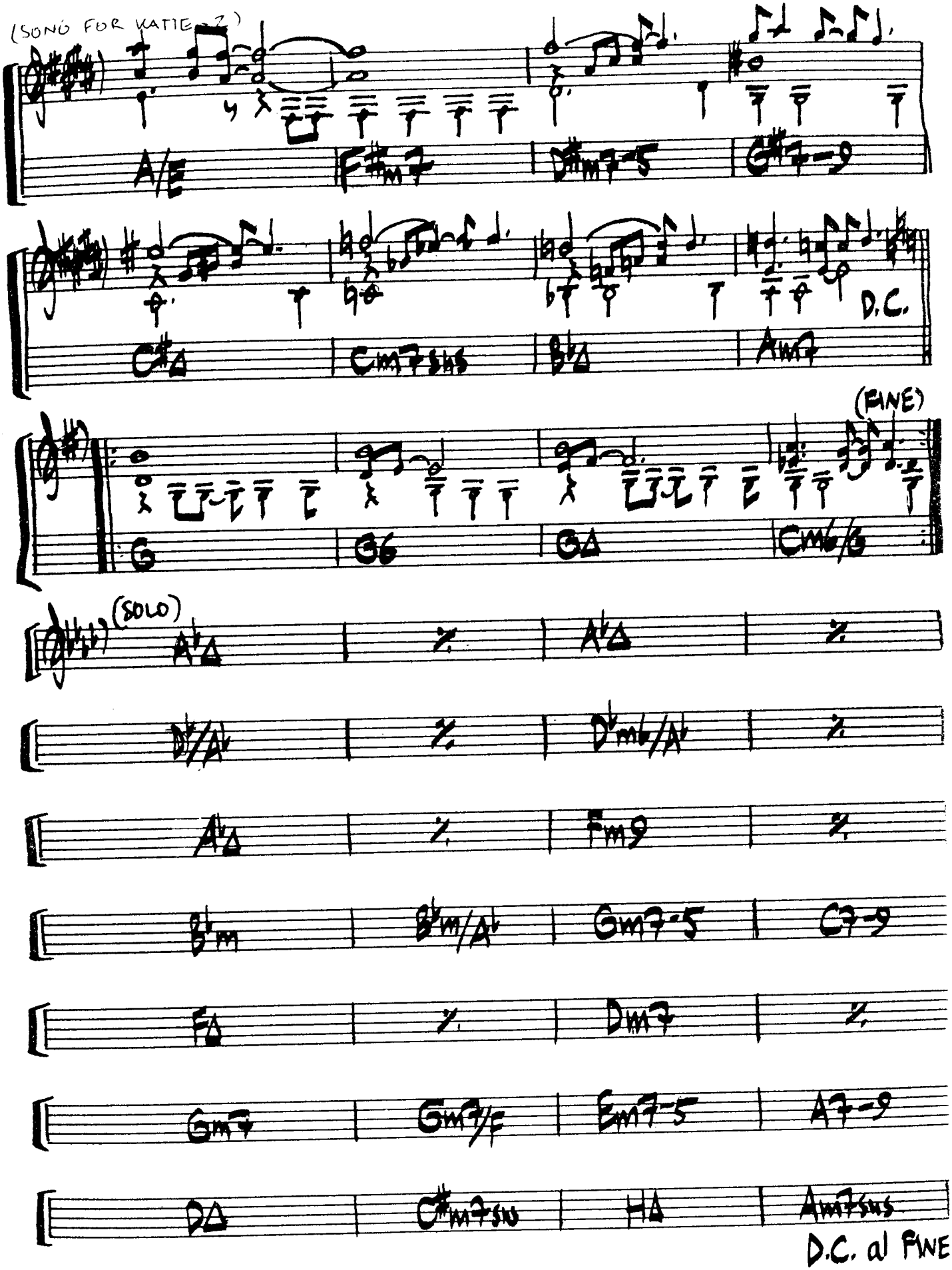
SONG FOR KATIE

WRITTEN BY: LARRY CARLTON ("SOFT FUNK")

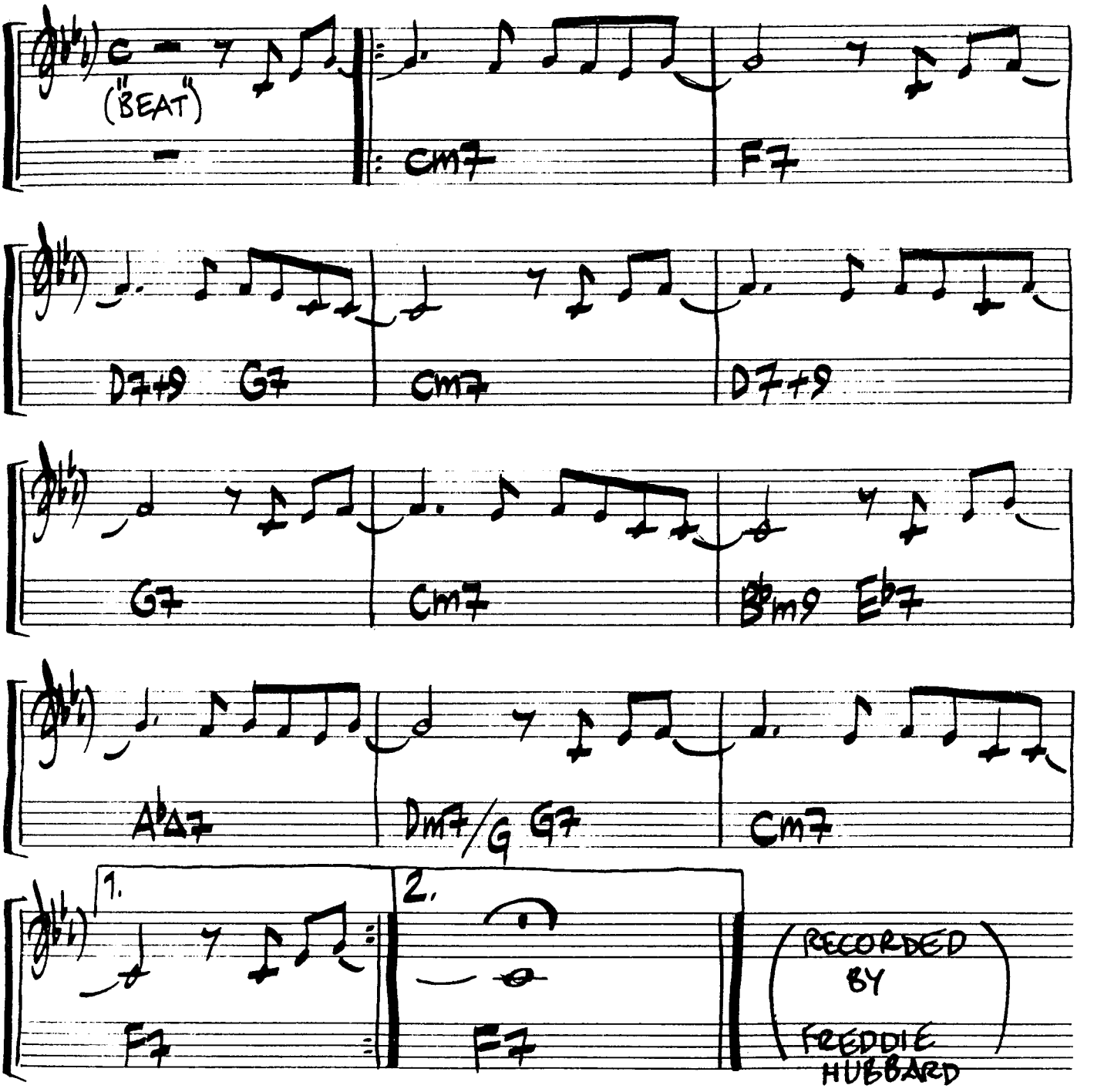
(FROM THE RECORD: "SLEEPWALK" ~ LARRY CARLTON ~ 1982)

(GUITAR SOLO)



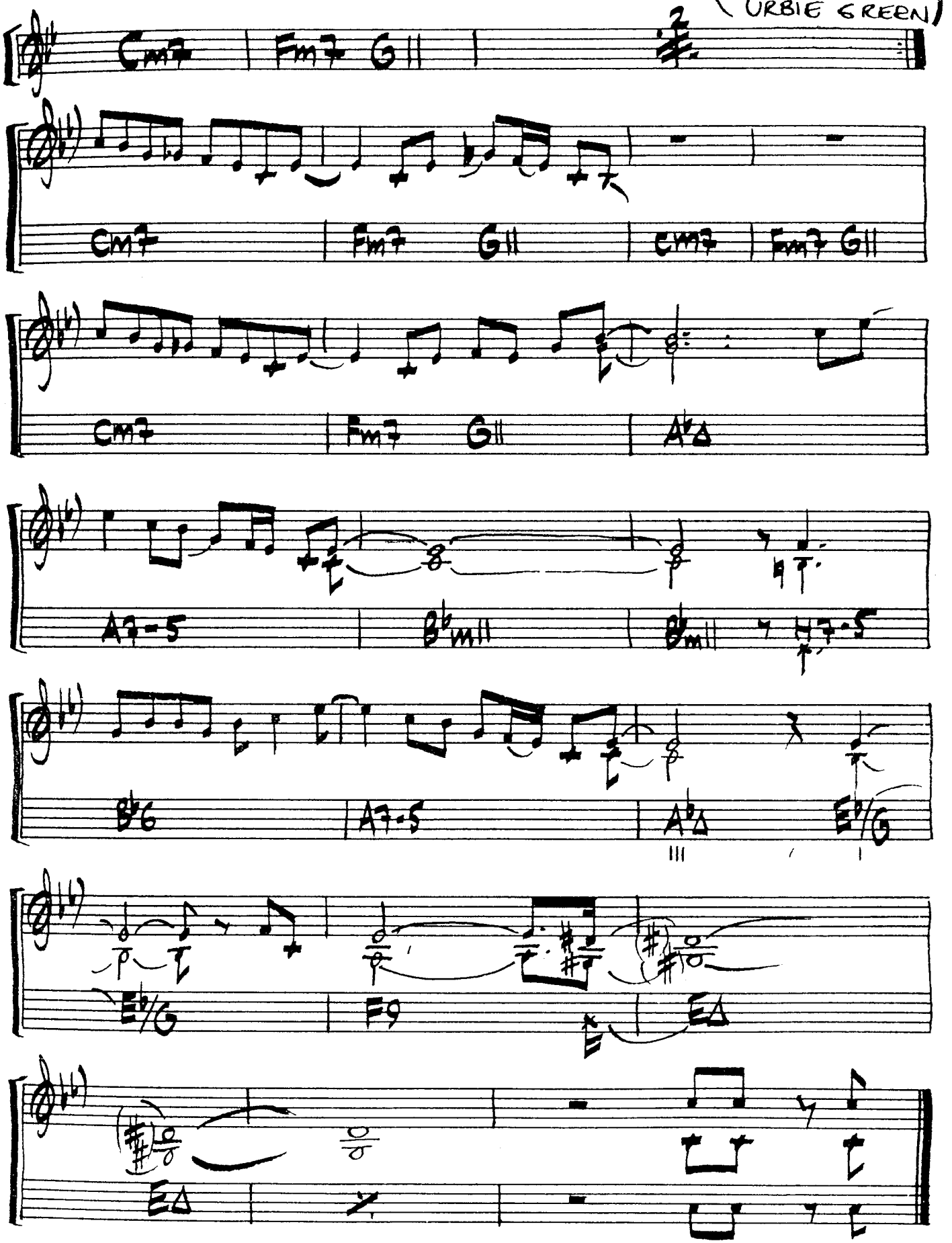

(SONG FOR KATIE - 2)
A/E
F#m7
D#m7-5
G#7-9
C#Δ
C#m7sus
BΔ
A#7
D.C.
(FINE)
G
G6
GΔ
Cm6/G
(SOLO)
AbΔ
%
Bb/Ab
Dbm6/Ab
Fm9
Bbm
Bbm/Ab
Gm7-5
C7-9
FΔ
Dm7
Gm7
Gm7/F
Em7-5
A7-9
DΔ
C#m7sus
HΔ
A#m7sus
D.C. al FINE

STORM


("BEAT")
Cm7
F7
D7+9
G7
Cm7
D7+9
G7
Cm7
B♭m9
E♭7
A♭Δ7
Dm7/G
G7
Cm7
1.
F7
2.
F7
(RECORDED BY FREDDIE HUBBARD)

SWEET LUCY

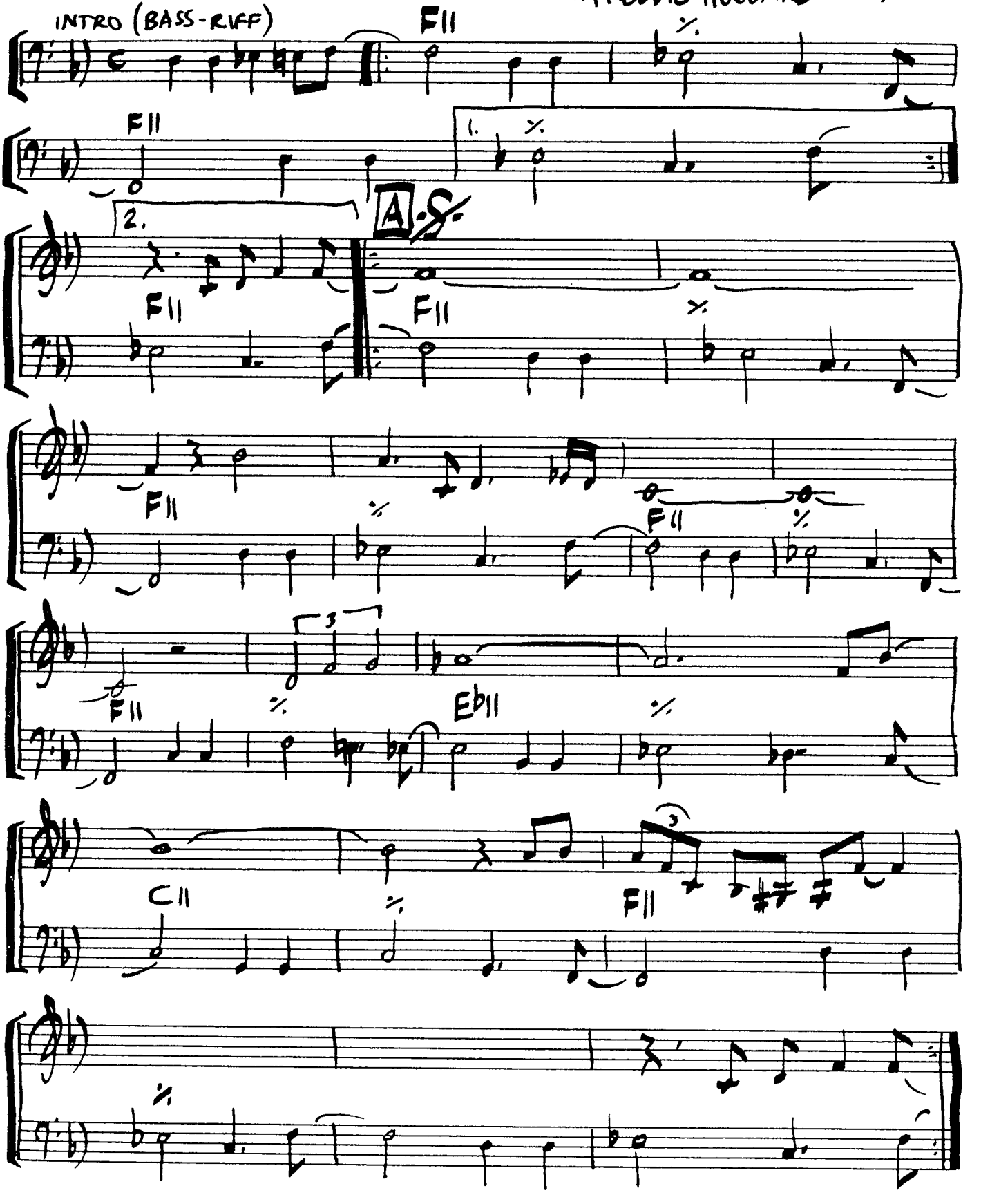
(RECORDED BY: URBIE GREEN)

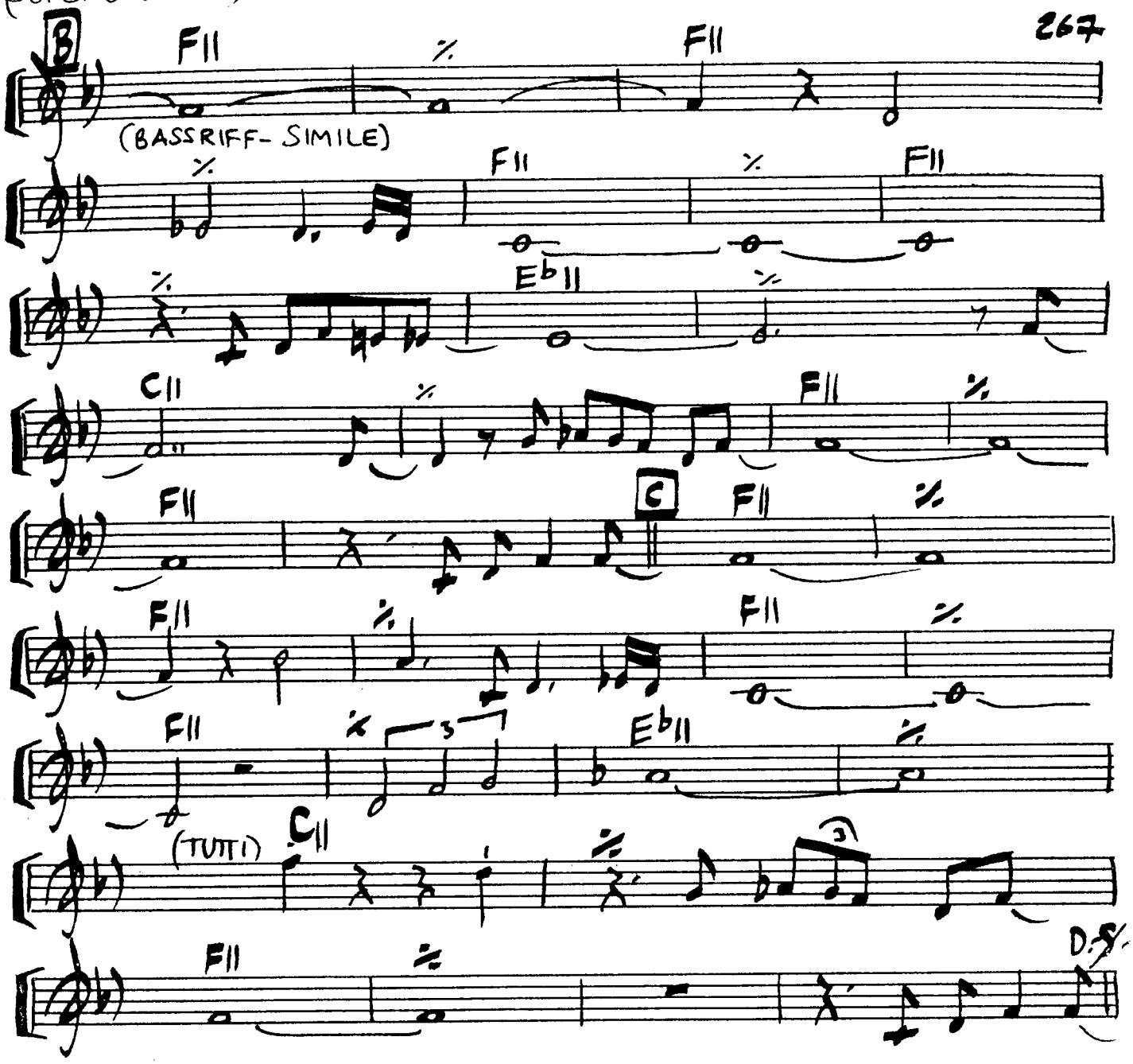


SUPER BLUE

WRITTEN BY:
B. IGHNER ("SHUFFLE")

(FROM THE RECORD:
"SUPER BLUE"
n FREDDIE HUBBARD)



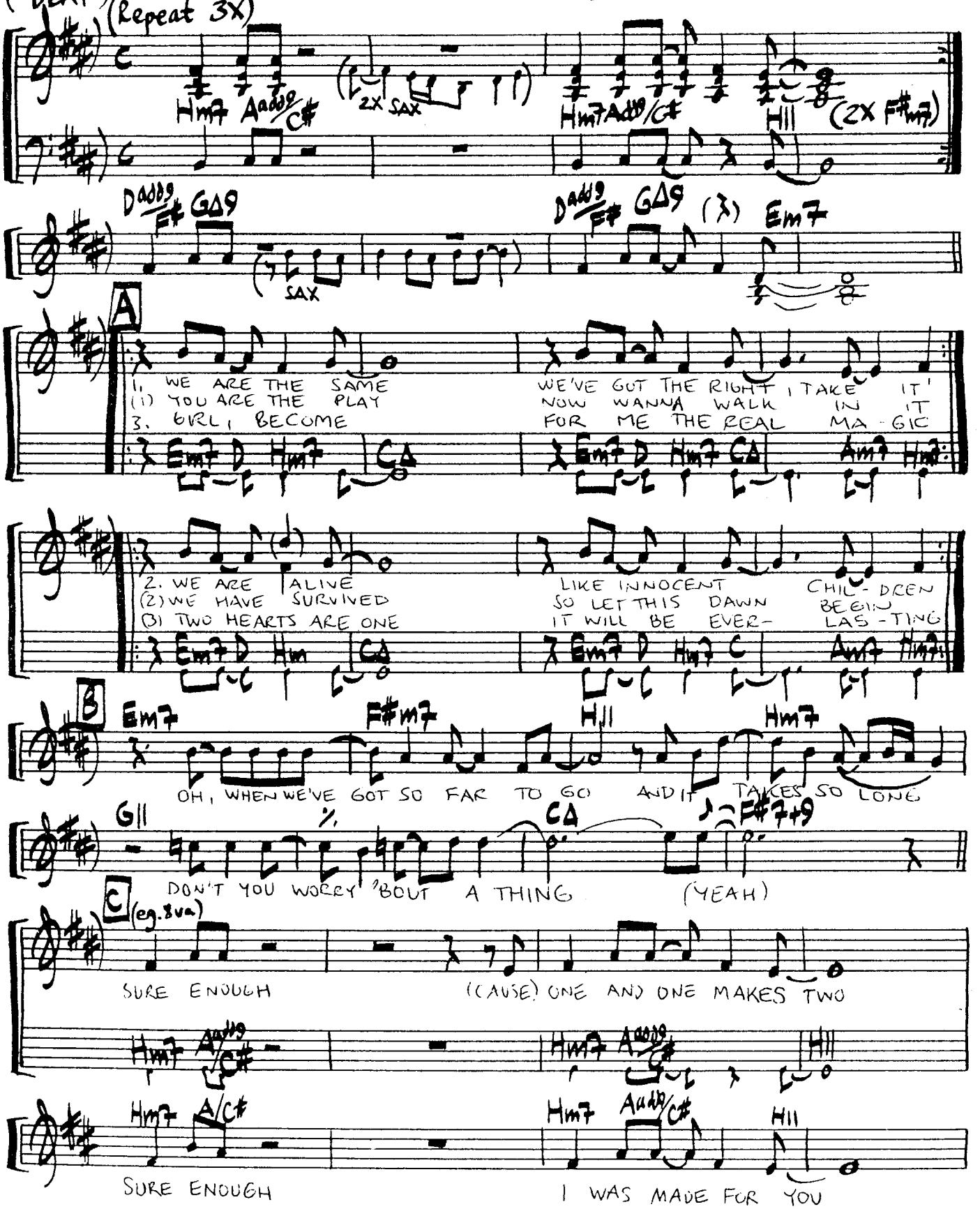

B
F11
F11
(BASSRIFF- SIMILE)
F11
F11
Eb11
C11
F11
F11
C
F11
F11
F11
Eb11
(TUTTI)
C11
F11
D.S.

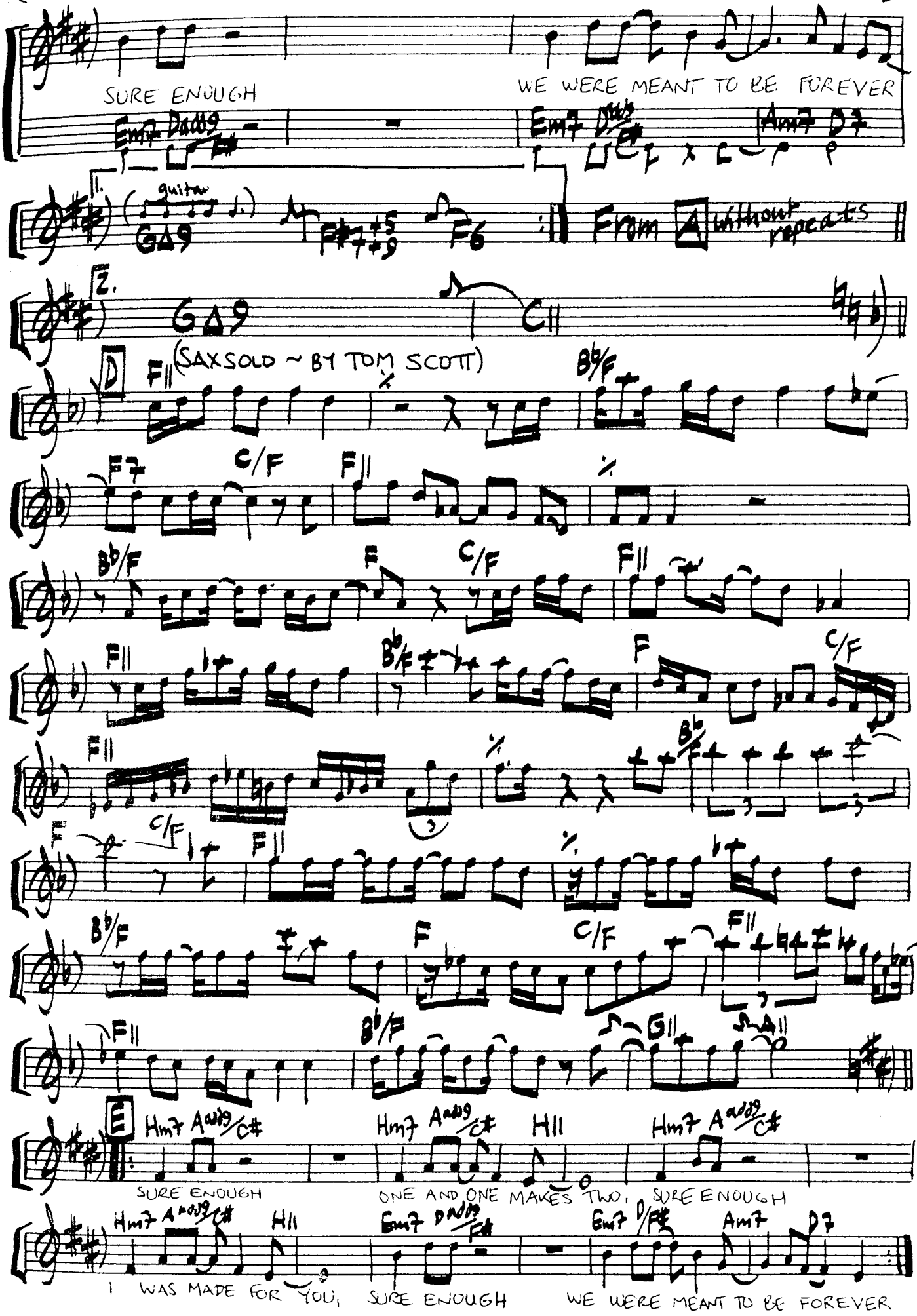
SURE ENOUGH

WRITTEN BY: RICHARD PAGE, STEVE GEORGE, JOHN LANG & TOM SCOTT

(FROM THE RECORD: "DESIRE" ~ TOM SCOTT)

("BEAT") (Repeat 3X)



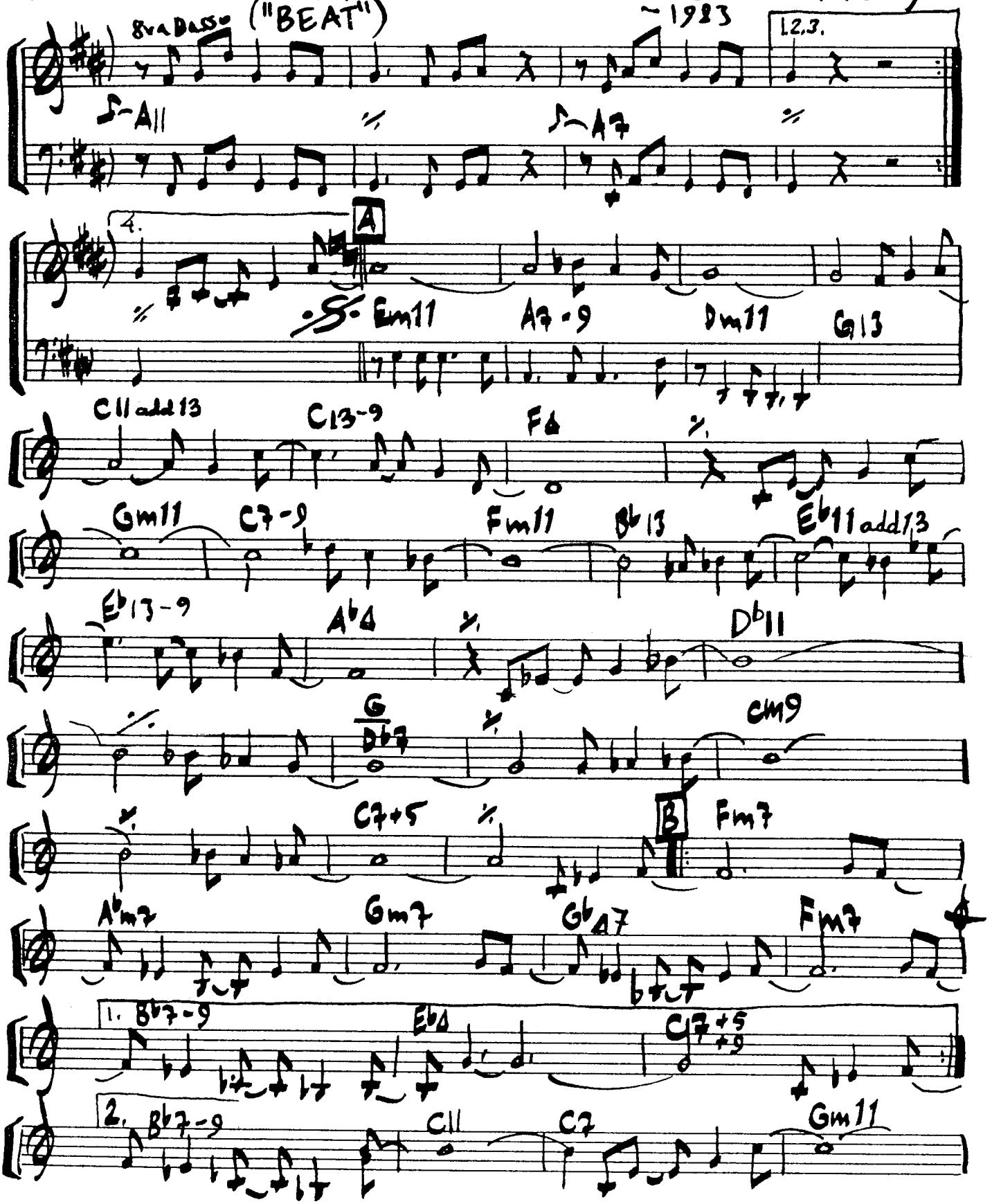

SURE ENOUGH
WE WERE MEANT TO BE FOREVER
Em7 Dadd9 Em7 D/C# Am7 D7
1. guitar
GΔ9 F#7+5/9 F6
From A without repeats
2.
GΔ9 C11
D
F11 (SAXSOLO ~ BY TOM SCOTT)
Bb/F
F7 C/F F11
Bb/F F C/F F11
F11 Bb/F F C/F
F11 C/F F11 Bb/F
F11 Bb/F F C/F F11
F11 Bb/F G11 A11
E
Hm7 Aadd9/C# Hm7 Aadd9/C# H11 Hm7 Aadd9/C#
SURE ENOUGH
ONE AND ONE MAKES TWO, SURE ENOUGH
Hm7 Aadd9/C# H11 Em7 Dadd9/F# Em7 D/F# Am7 D7
I WAS MADE FOR YOU, SURE ENOUGH
WE WERE MEANT TO BE FOREVER

SWEAT IT OUT

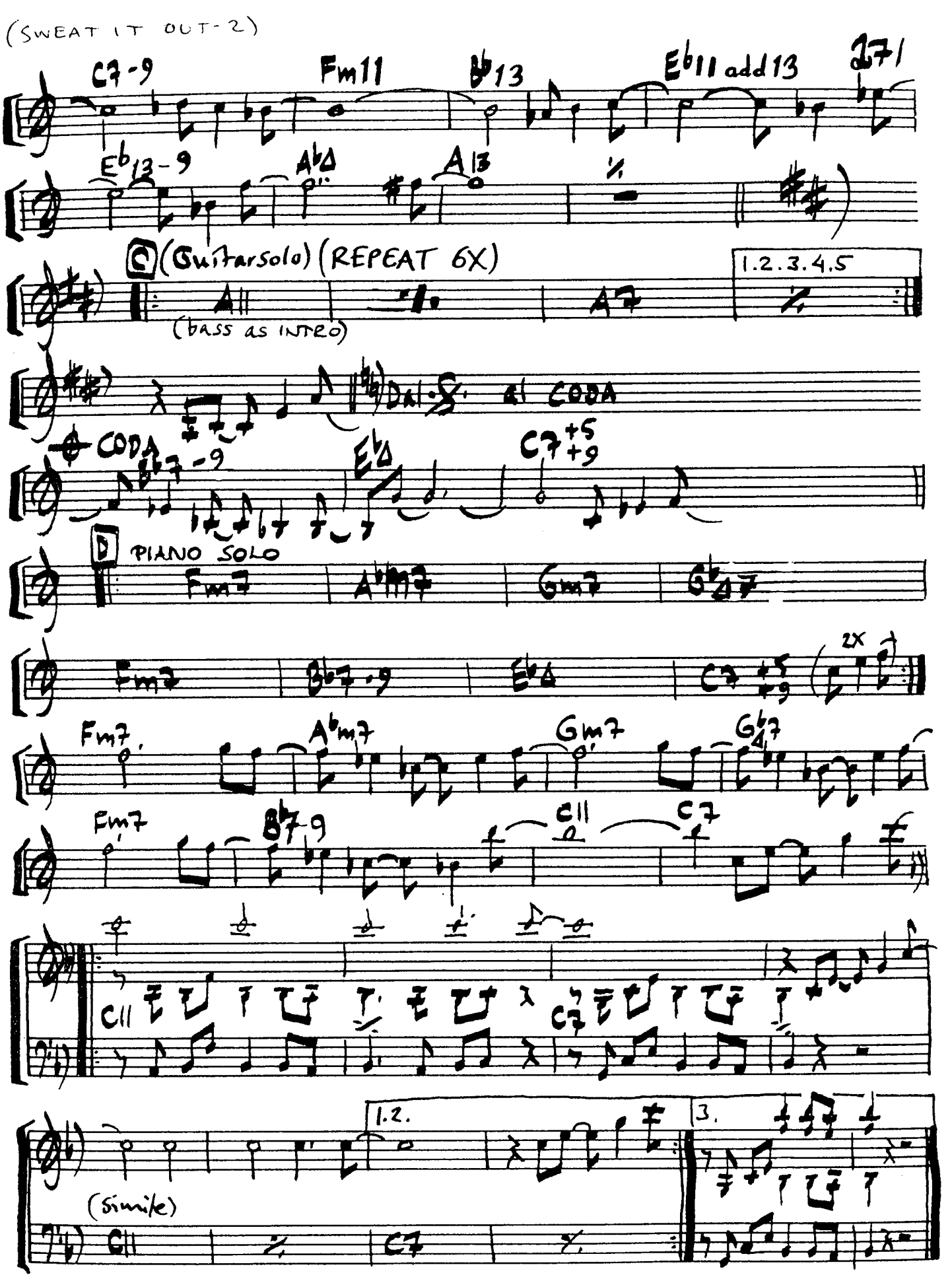
WRITTEN BY:
ISSEI NORO

FAST ("BEAT")

(FROM THE RECORD:
"JIVE JIVE" ~ CASIOPEA
~1983)



(SWEAT IT OUT-2)



TAKE IT UPTOWN

MUSIC/LYRICS: KENNY LOGGINS, BILL CHAMPLIN

(FROM THE RECORD "RUNAWAY" ~ BILL CHAMPLINN 1981)

♩♩ = ♫ (SAX.) ("SHUFFLE")

D Hm7 Em7 Em7 D/F# G G/A D

D Hm11 Hm7 Em7 D/F# Em7 D/F# G G/A D

(NO REPEAT AFTER D.S.)

D Hm7 Em7 A

A

1. I KNOW YOU'LL BE SATISFIED IF YOU'LL TAKE A CHANCE
2. SOME SAID LOVE SHOULD HESITATE (BUT) I SAY "THAT'S A CRIME

Hm7 etc. Em7 A

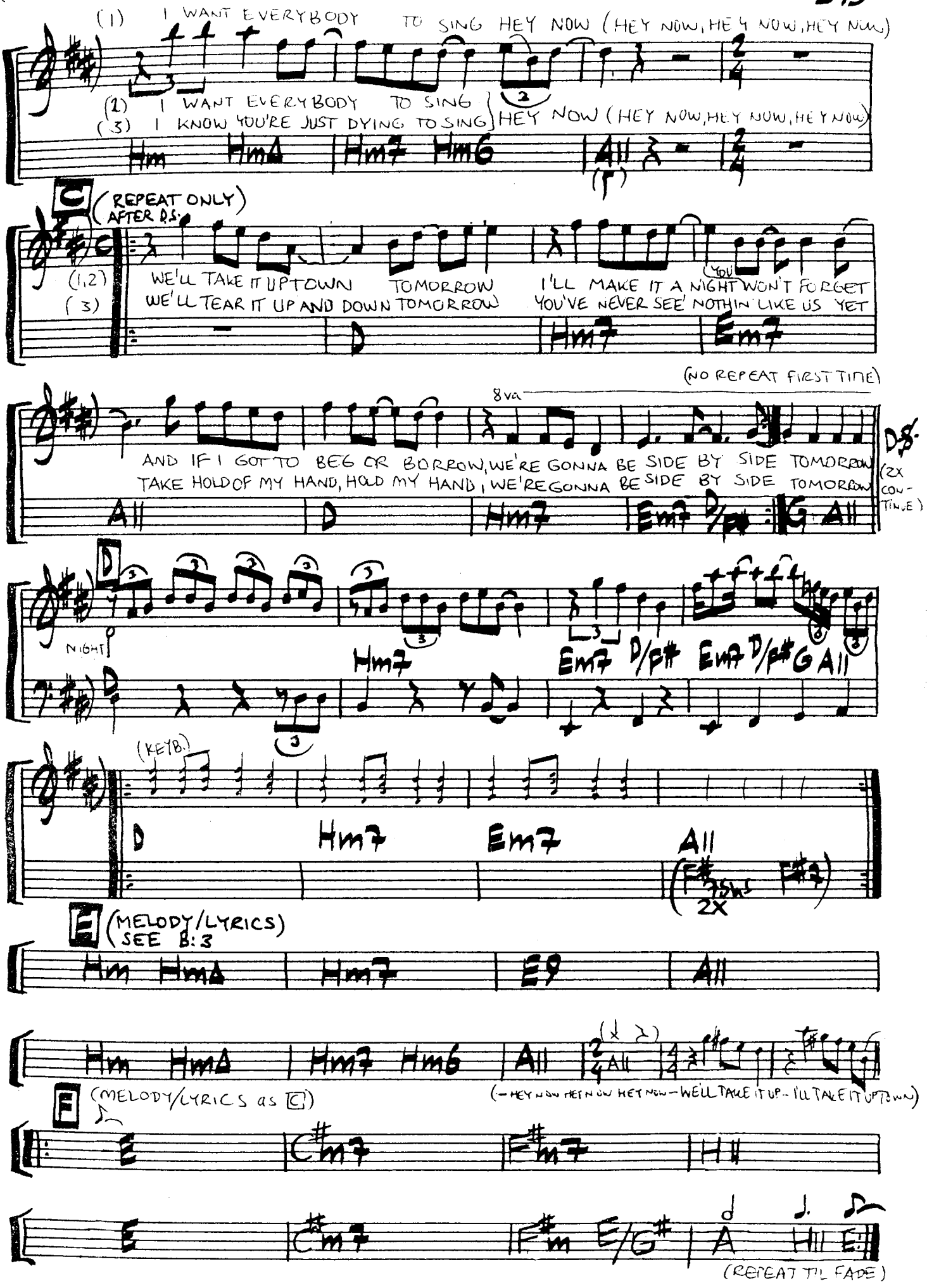
(1) STEPPIN IN TIME, STAY BY MY SIDE WELCOME TO THE DANCE
(2) SURE YOU'RE NOT IN LOVE TODAY (BUT) TAKE ONE AT THE TIME

D Hm7 Em7 F#7sus F#7

B

(1) SO TURN IT UP. JUST BURN IT UP GOT TO COOL ME WITH YOUR OOO-OOO MUSIC
(2) GET YOUR SAXOPHONE, SQUEEZE IT ALL NIGHT LONG, I GOT TO HEAR A LITTLE "MIDNIGHT HOUR"
(3) ——— ——— GOTTA MOVE ME WITH YOUR OOO-OO MUSIC

Hm Hm6 Hm7 E9 A

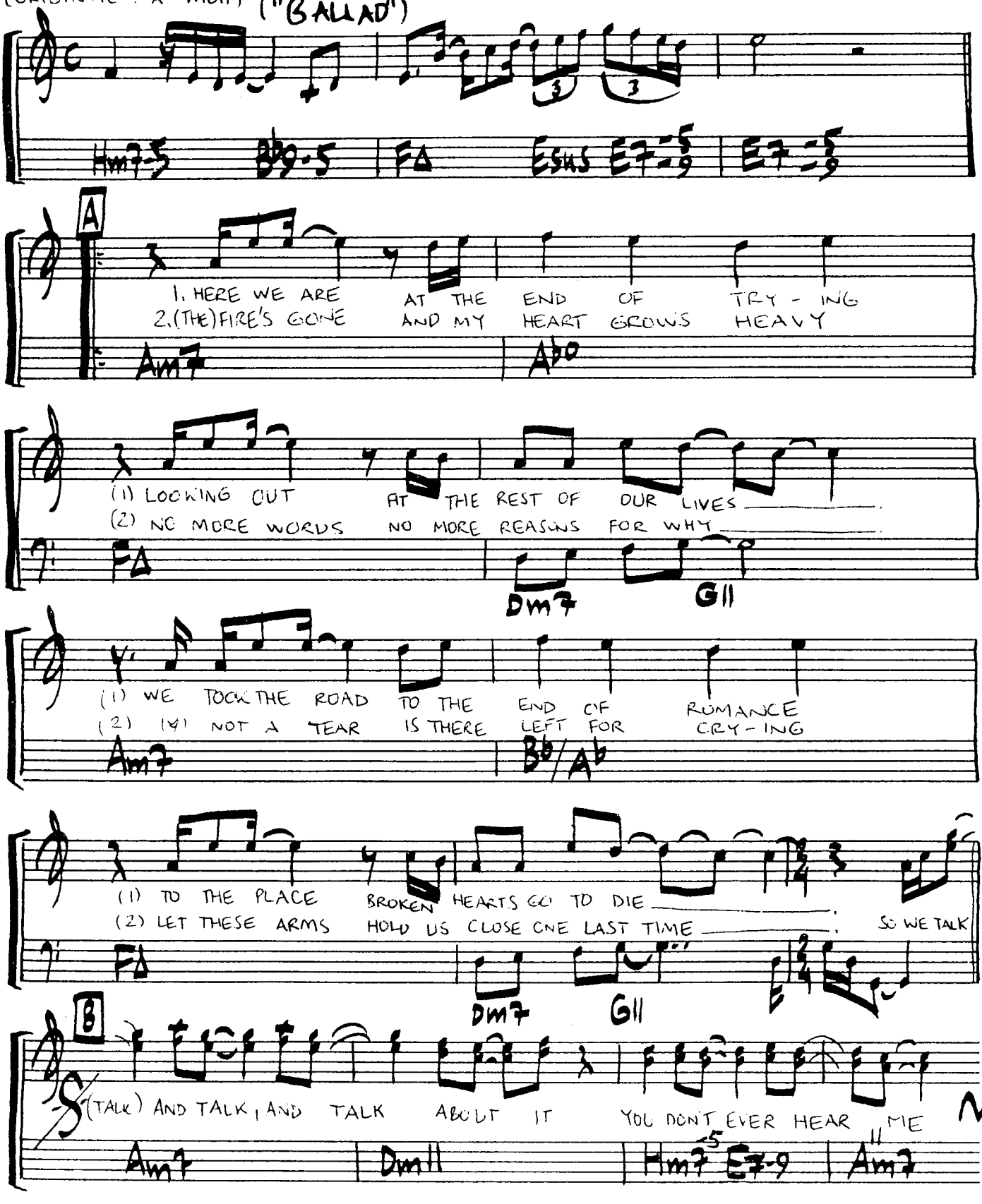

(1) I WANT EVERYBODY TO SING HEY NOW (HEY NOW, HEY NOW, HEY NOW)
(2) I WANT EVERYBODY TO SING
(3) I KNOW YOU'RE JUST DYING TO SING
HEY NOW (HEY NOW, HEY NOW, HEY NOW)
Hm HmΔ Hm7 Hm6 AII
C (REPEAT ONLY AFTER D.S.)
(1,2) WE'LL TAKE IT UPTOWN TOMORROW I'LL MAKE IT A NIGHT (YOU) WON'T FORGET
(3) WE'LL TEAR IT UP AND DOWN TOMORROW YOU'VE NEVER SEE' NOTHIN' LIKE US YET
Hm7 Em7
(NO REPEAT FIRST TIME)
8va
AND IF I GOT TO BEG OR BORROW, WE'RE GONNA BE SIDE BY SIDE TOMORROW
TAKE HOLD OF MY HAND, HOLD MY HAND, WE'RE GONNA BE SIDE BY SIDE TOMORROW
D.S. (2X CONTINUE)
AII D Hm7 Em7 D/F# G AII
D
NIGHT
Hm7 Em7 D/F# Em7 D/F# G AII
(KEYB.)
D Hm7 Em7 AII
2X
E (MELODY/LYRICS) SEE B:3
Hm HmΔ Hm7 E9 AII
Hm HmΔ Hm7 Hm6 AII
(- HEY NOW HEY NOW HEY NOW - WE'LL TAKE IT UP - I'LL TAKE IT UPTOWN)
F (MELODY/LYRICS as C)
E C#m7 F#m7 H
E C#m7 F#m E/G# A E
(REPEAT TIL FADE)

TALK

WRITTEN BY: MICHAEL SEMBELLO, DANNY SEMBELLO

(FROM THE RECORD: "BOSSA NOVA HOTEL" W MICHAEL SEMBELLO ~1983)

(ORIGINAL : Ab-moll) ("BALLAD")



(TALK-2)

SO WE TALK, AND TALK, AND TALK ABOUT IT IT NEVER CAME TRUE, FOR ME

E7-9 Am11 Dm11 Hm7-5 E7-9

1. Am7 FΔ

2. Am7 Am6

C

I CAN FEEL ALL THE DESPERATION AS IT ALL SLIPS AWAY SO FAR

FΔ9 %

AWAY — THIS IS MORE THAN A SEPARATION

Am7 % FΔ9

IS IT WRONG, IS IT RIGHT? (WE'VE) OPENED UP THE DOOR "FEMALE" (BUT I'AM AFRAID

FΔ9 Hm7-5 Bb9-5

TO FLY SO AM I, SO WE TALK Dal 𝄋

FΔ E7sus E7-5 E7-5

3.4. Dal 𝄋 (Repeated Chorus)

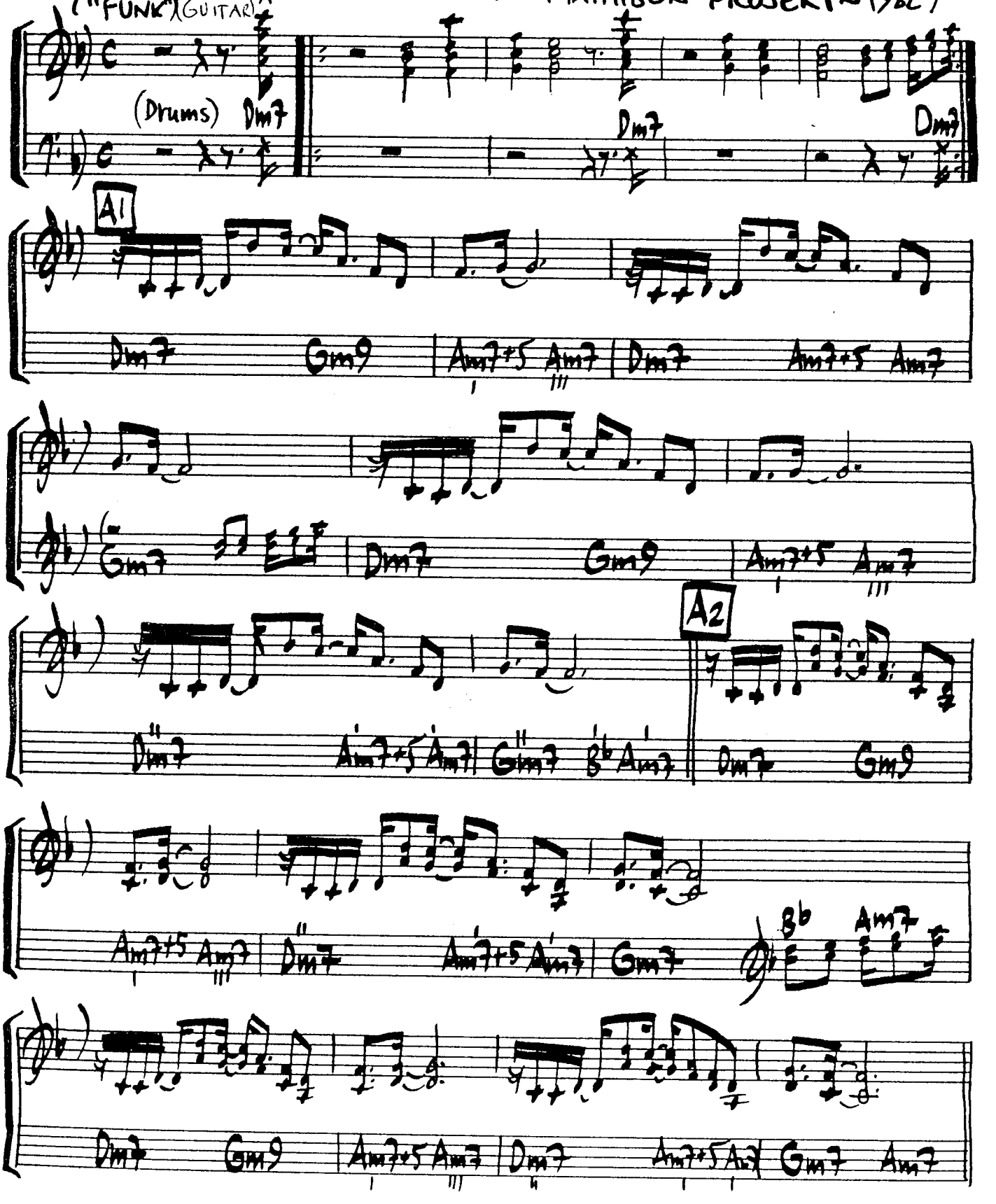
Am7 E7-9

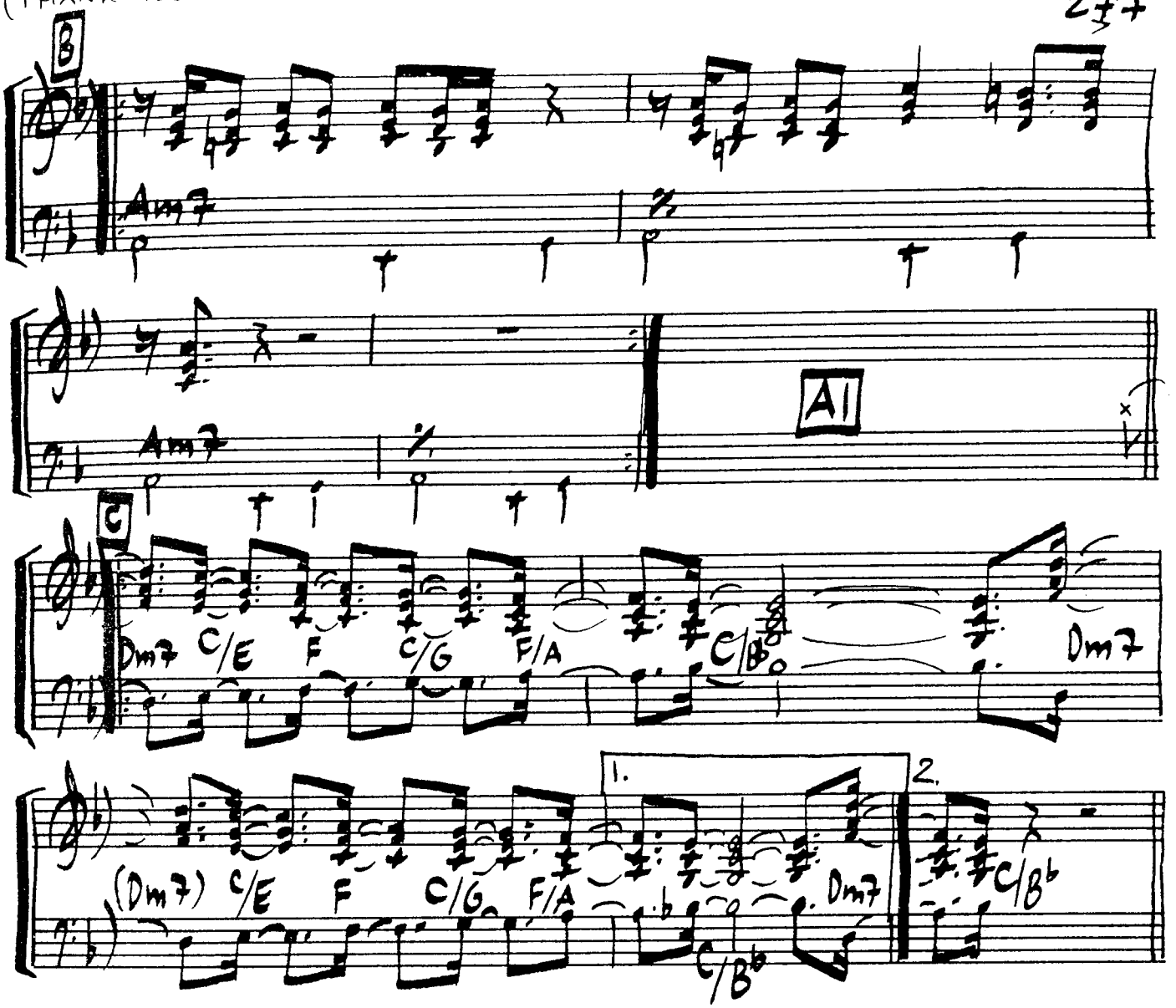
THANK YOU

WRITTEN BY:
GREG MATHISON

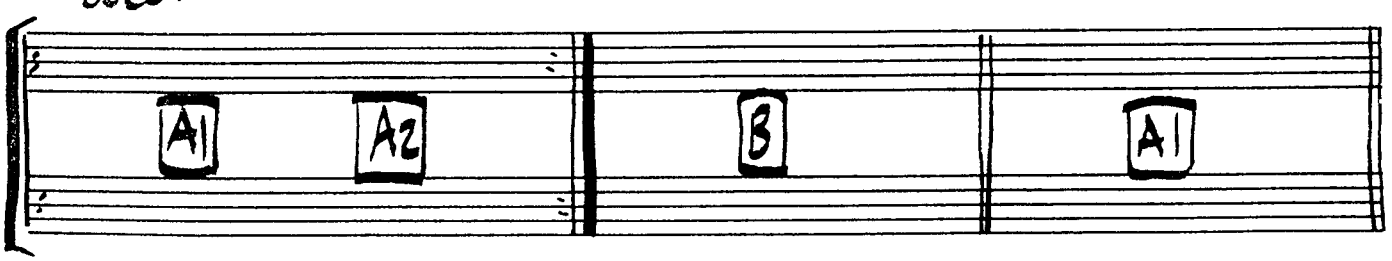
("FUNK" (GUITAR))

(FROM THE RECORD: "BAKED POTATO SUPER LIVE!" N GREG MATHISON PROJEKT ~ 1982)



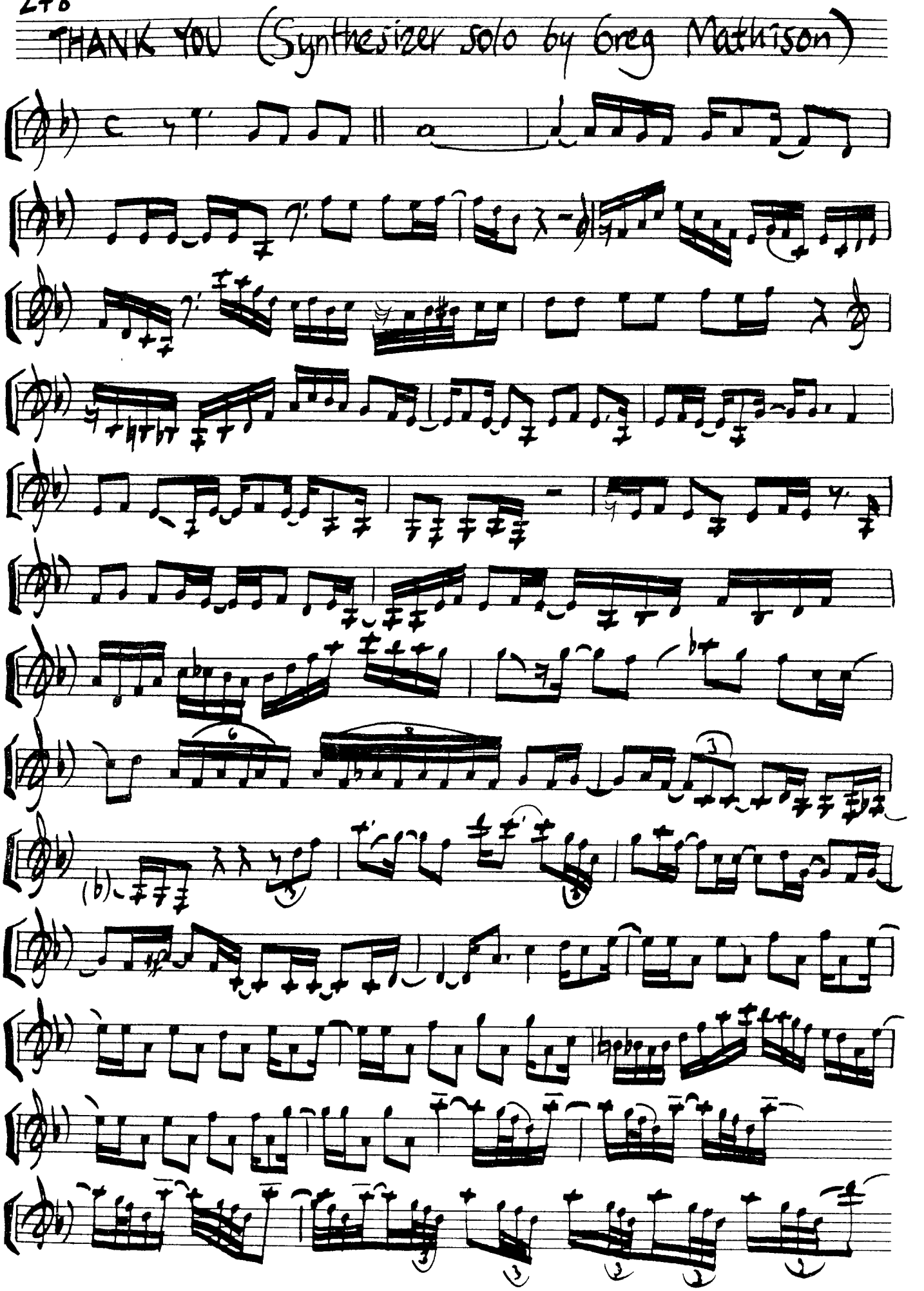


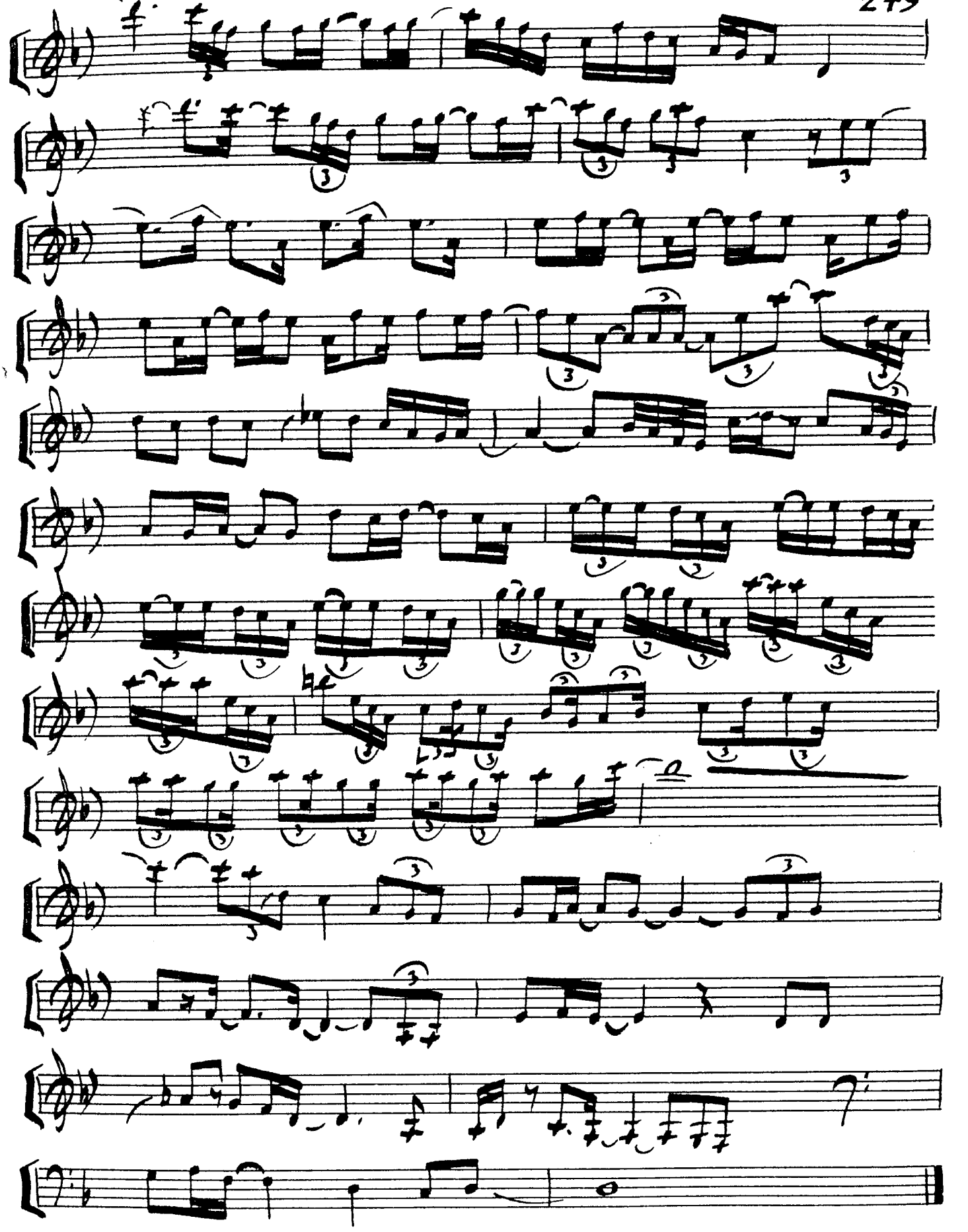
SOLO:



AFTER SOLO:

THANK YOU (Synthesizer solo by Greg Mathison)



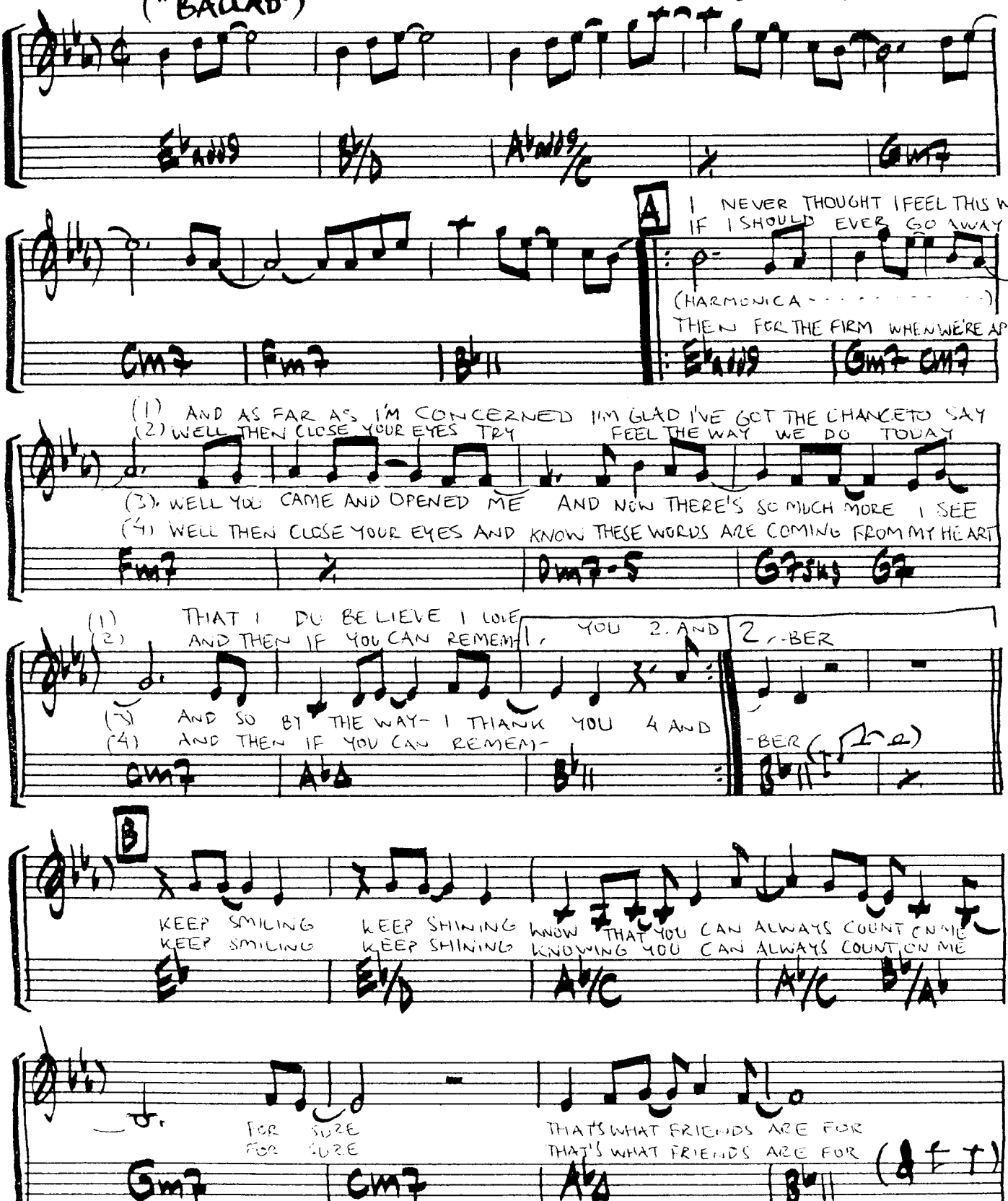


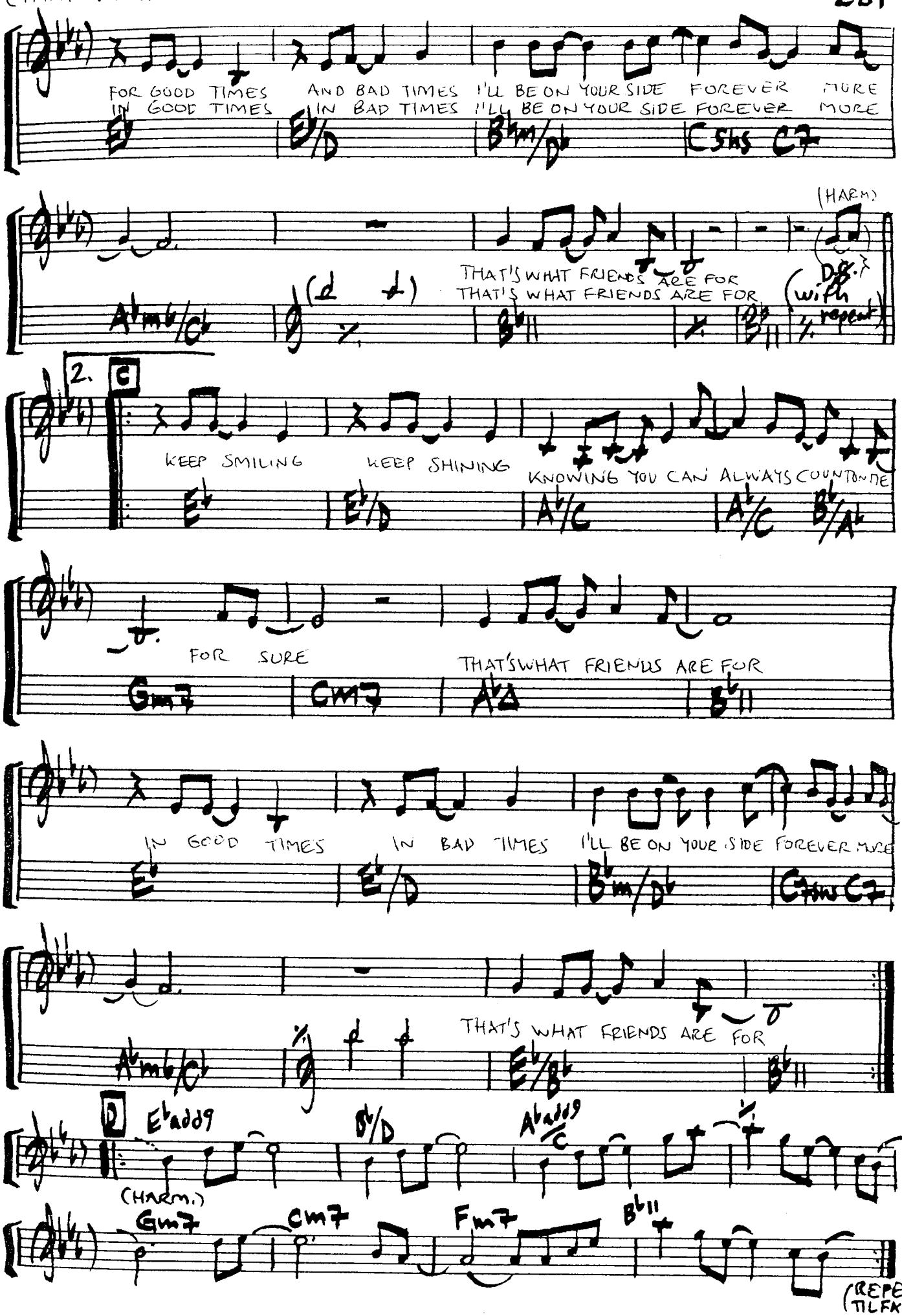
THAT'S WHAT FRIENDS ARE FOR

WRITTEN BY: CAROLE BAYER SAGER, BURT BACHARACH

("BALLAD")

(FROM THE RECORD: "FRIENDS" ~ 1985 DIONNE WARWICK)



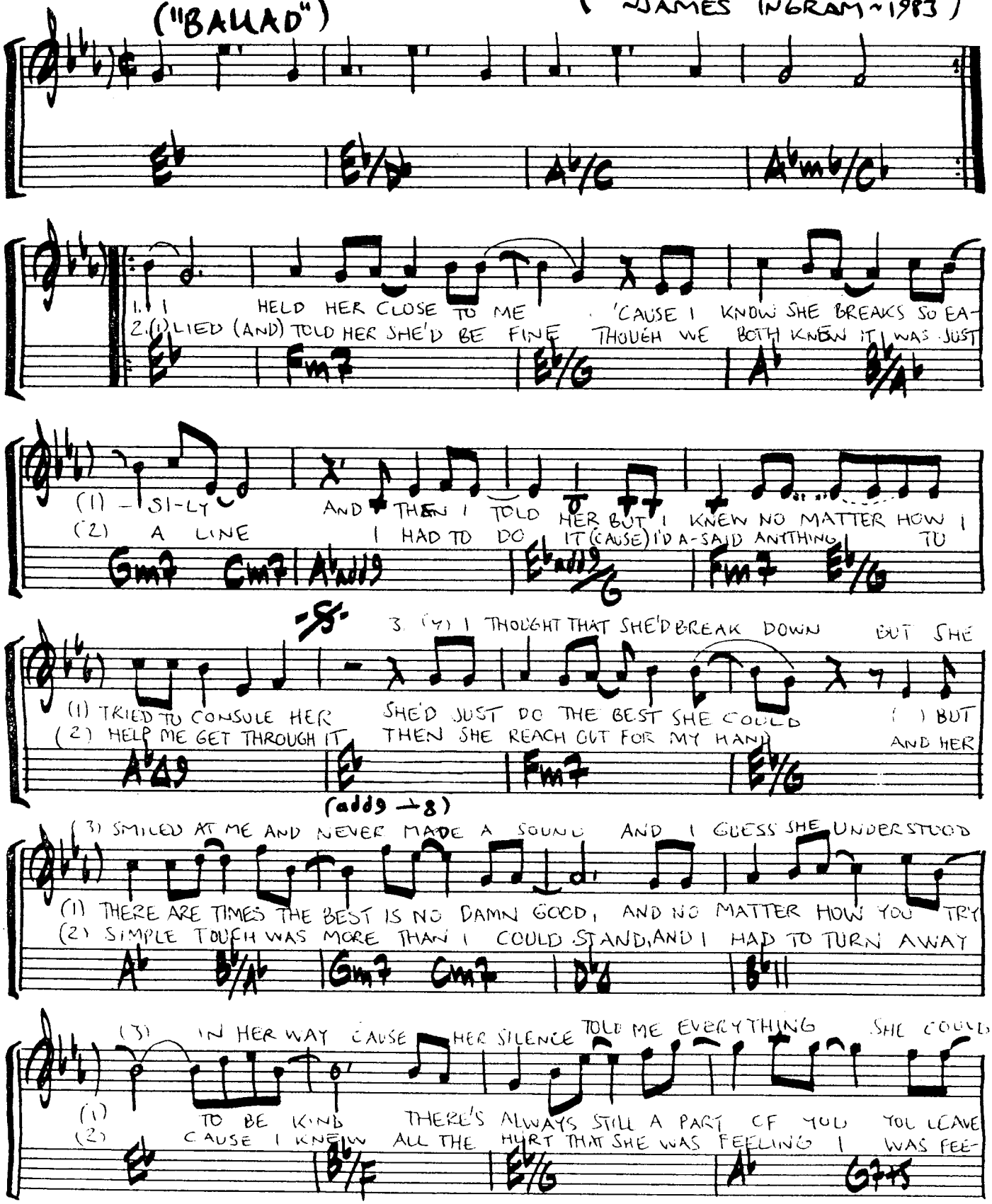

FOR GOOD TIMES AND BAD TIMES I'LL BE ON YOUR SIDE FOREVER MORE
IN GOOD TIMES IN BAD TIMES I'LL BE ON YOUR SIDE FOREVER MORE
(HARM.)
THAT'S WHAT FRIENDS ARE FOR
THAT'S WHAT FRIENDS ARE FOR
D.S. (with repeat)
2.
KEEP SMILING KEEP SHINING KNOWING YOU CAN ALWAYS COUNT ON ME
FOR SURE
THAT'S WHAT FRIENDS ARE FOR
IN GOOD TIMES IN BAD TIMES I'LL BE ON YOUR SIDE FOREVER MORE
THAT'S WHAT FRIENDS ARE FOR
D
(HARM.)
(REPEAT TIL FADE)

THERE'S NO EASY WAY

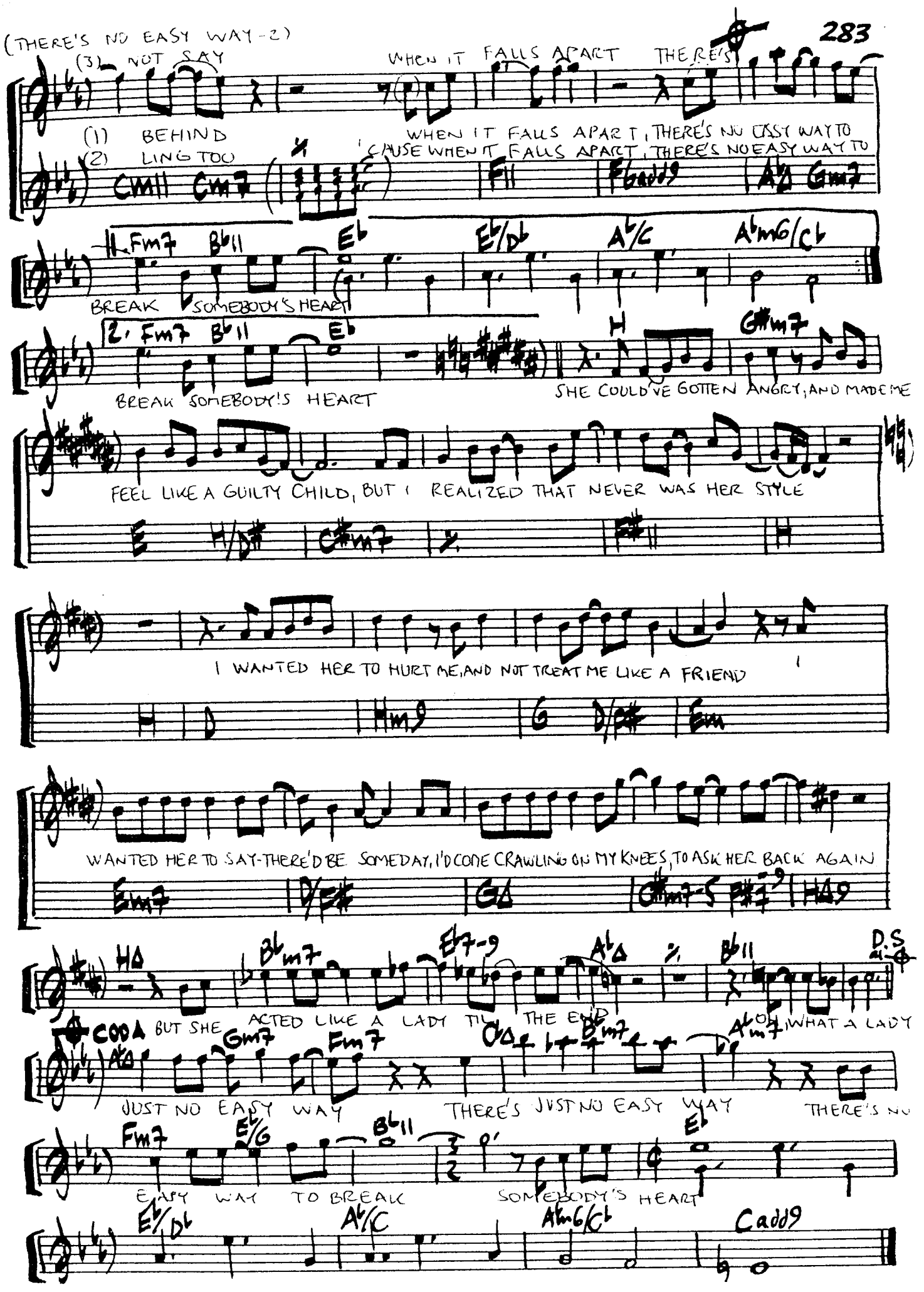
WRITTEN BY:
BARRY MANN

(FROM THE RECORD:
"IT'S YOUR NIGHT" ~
~JAMES INGRAM ~ 1983)

("BALLAD")



(THERE'S NO EASY WAY-2)



THROUGH THE FIRE

MUSIC: DAVID FOSTER, TOM KEANE
LYRICS: CYNTHIA WEIL

(FROM THE RECORD: "I FEEL FOR YOU" CHAKA KHAN ~ 1984)

("BALLAD")

(NO REPEAT AFTER D.C.)

A

1. I LOOK IN YOUR EYES AND I CAN SEE IF LOVE SO DANGEROUSLY
2. I KNOW YOU'RE AFRAID OF WHAT YOU FEEL YOU STILL HAVE TIME TO HEE

(1) YOU'RE NOT TRUSTIN YOUR HEART TO ANYONE
(2) AND I CAN TELL IF YOU'LL ONLY LET ME TRY

(1) YOU TELL ME YOU GONNA PLAY IT SMART WE'RE THROUGH BEFORE WE START
(2) YOU TOUCHED ME AND SOMETHING IN ME KNEW WHAT I WOULD HAVE WITH YOU

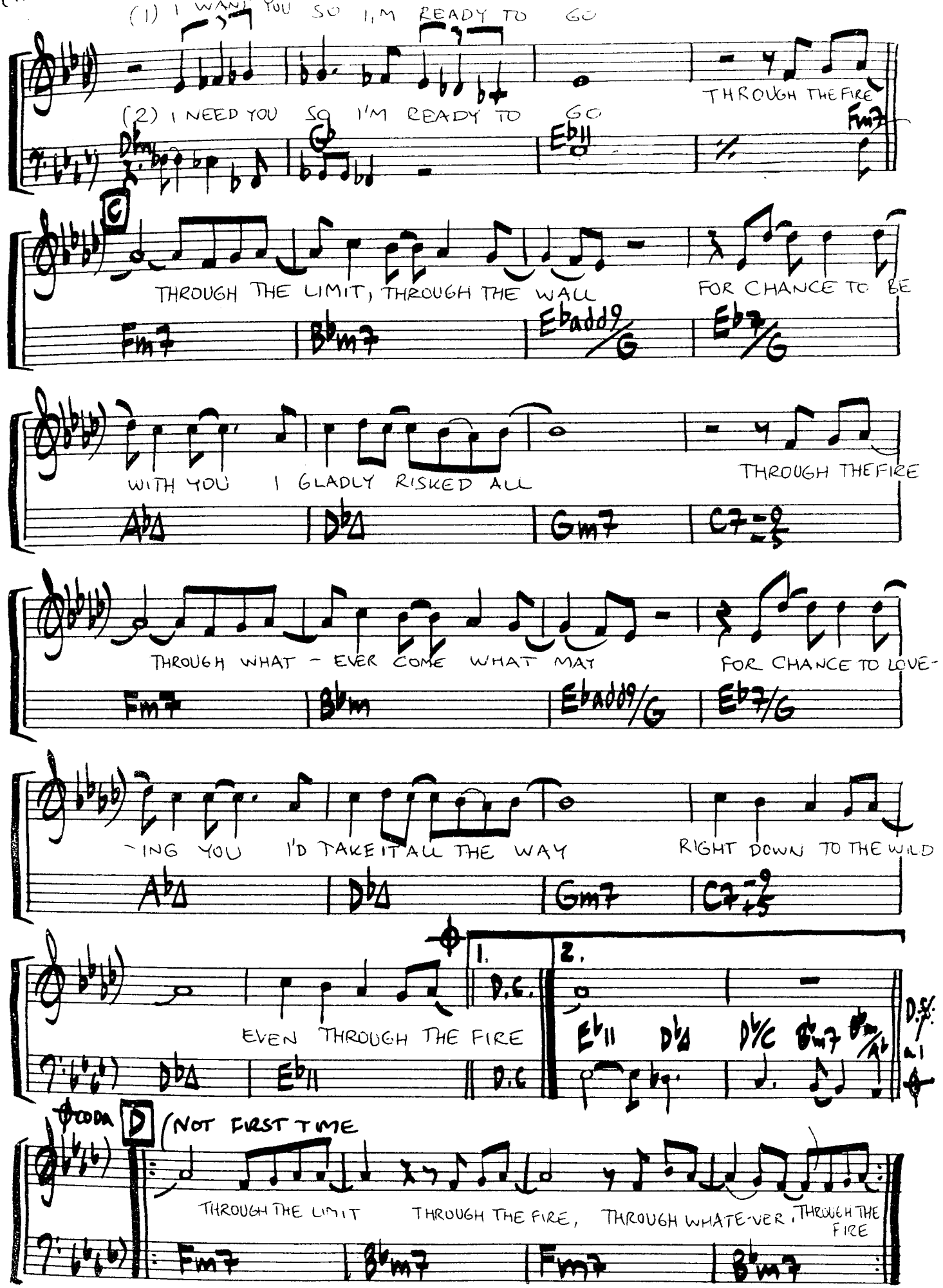
(2x Fm11 Fm7 Em9)

(1) BUT I BELIEVE THAT WE'VE ONLY JUST BEGUN
(2) BUT I'M NOT READY TO KISS THAT DREAM GOODBYE

B

(1) WHEN IT'S THIS GOOD THERE'S NO SAYIN "NO"
(2) WHEN IT'S THIS SWEET, THERE'S NO SAYIN "NO"

(3. GUITARSOLO)


(1) I WANT YOU SO I'M READY TO GO
(2) I NEED YOU SO I'M READY TO GO
THROUGH THE FIRE
G
THROUGH THE LIMIT, THROUGH THE WALL
FOR CHANCE TO BE
WITH YOU I GLADLY RISKED ALL
THROUGH THE FIRE
THROUGH WHAT - EVER COME WHAT MAY
FOR CHANCE TO LOVE-
-ING YOU I'D TAKE IT ALL THE WAY
RIGHT DOWN TO THE WILD
EVEN THROUGH THE FIRE
1.
D.C.
2.
D.S.
Coda
D
(NOT FIRST TIME
THROUGH THE LIMIT THROUGH THE FIRE, THROUGH WHATE-VER, THROUGH THE FIRE

TONIGHT, TONIGHT

MUSIC/LYRICS: DAVID FOSTER/RAY KENNEDY
ADDITIONAL LYRICS: BILL CHAMPLIN

(HÄMTAD FRÅN LP:N "RUNAWAY"
~ BILL CHAMPLIN - 1981)

("BALLAD") Cm Gm Fm7 B♭11 Dm7

A 1. LOVE 2. I 3. YOU LOST TRIED HER TO ARE MY

Am Gm7 C11 F Gm F

(1) WAY AGAIN. I STAYED AT HOME A-
(2) LET YOU GO TIME AFTER TIME
(3) HAPPI-NESS ONE KISS CAN CHANGE THE PAST.

Hm7/E Em7 E♭Δ 𝄎 D11

(1) NOTHER SLEEPLESS NIGHT HERE BY A TE - LEPHONE THAT NEVER SEEMS TO
(2) I LOST MY MIND SUDDENLY LATE LAST NIGHT YOU FINALLY CALLED AND
(3) CAST IT ALL A - WAY NOTHIN WILL E - VER CHANGE THE WAY I FEEL AND

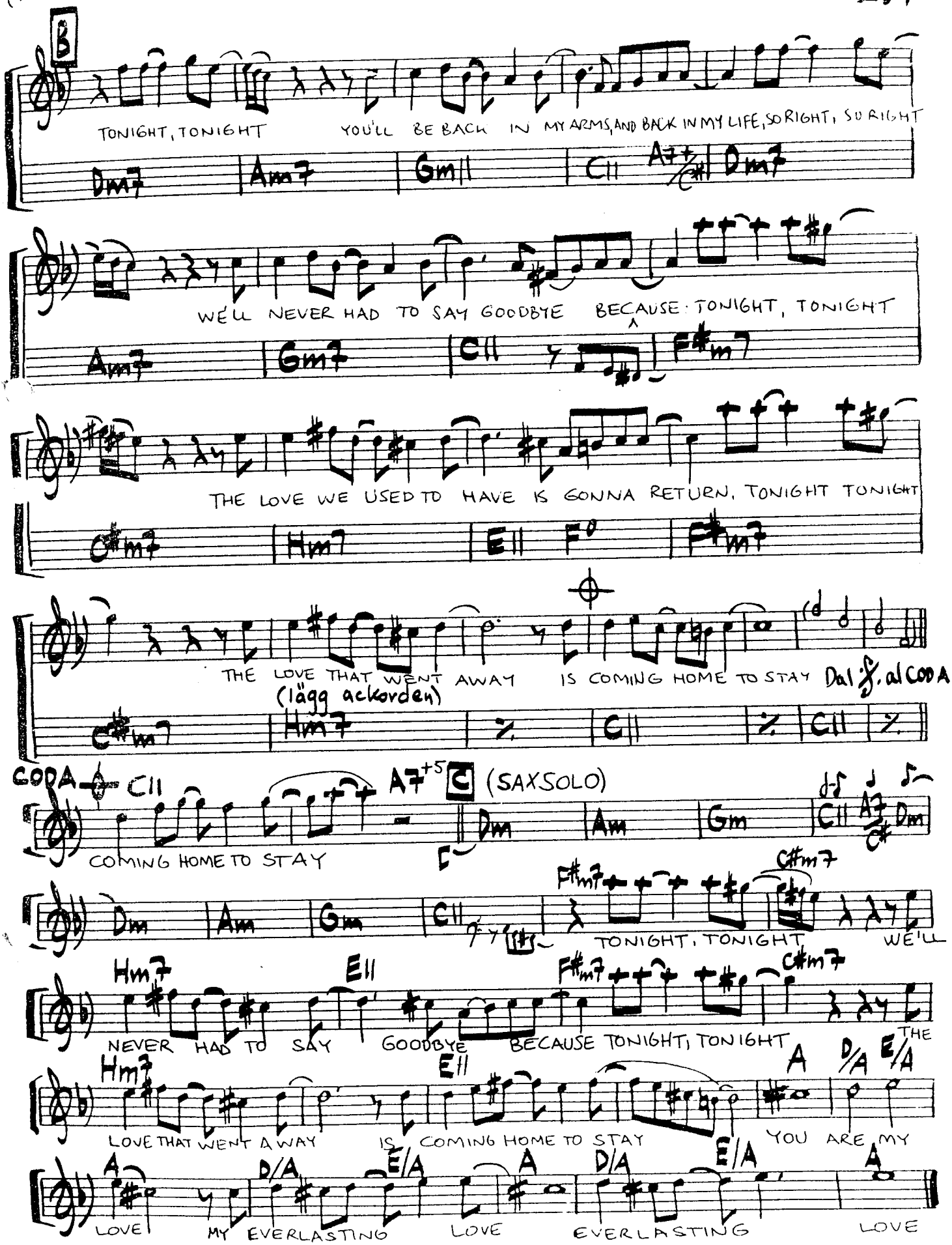
D7 C/E D7/F♯ Gm Gm 𝄎 Gm7-5 𝄎

1. (1) RING A RAY OF HOPE IN TO A MAN SO ALL ALONE.

F/C Am Dm7 Gm7 C11 C7

2.3 (2) ALL MY DREAMS CAME TRUE TODAY - YOU'RE COMING HOME TO STAY
(3) I CAN HARDLY WAIT TO SEE YOU'RE COMING HOME AT LAST.

F/C Am7 Dm7 Gm7 Am7 B♭ B♭Δ B♭ A7/C♯


B
TONIGHT, TONIGHT YOU'LL BE BACK IN MY ARMS, AND BACK IN MY LIFE, SO RIGHT, SO RIGHT
Dm7 Am7 Gm11 C11 A7+/C# Dm7
WE'LL NEVER HAD TO SAY GOODBYE BECAUSE TONIGHT, TONIGHT
Am7 Gm7 C11 F#m7
THE LOVE WE USED TO HAVE IS GONNA RETURN, TONIGHT TONIGHT
C#m7 Hm7 E11 F° F#m7
THE LOVE THAT WENT AWAY IS COMING HOME TO STAY
(lägg ackorden)
C#m7 Hm7 C11 C11
Dal 𝄋 al CODA
CODA
C11
COMING HOME TO STAY
A7+5
C (SAXSOLO)
Dm Am Gm C11 A7/C# Dm
Dm Am Gm C11
F#m7 C#m7
TONIGHT, TONIGHT WE'LL
Hm7 E11 F#m7 C#m7
NEVER HAD TO SAY GOODBYE BECAUSE TONIGHT, TONIGHT THE
Hm7 E11 A D/A E/A
LOVE THAT WENT AWAY IS COMING HOME TO STAY YOU ARE MY
A D/A E/A A D/A E/A A
LOVE MY EVERLASTING LOVE EVERLASTING LOVE

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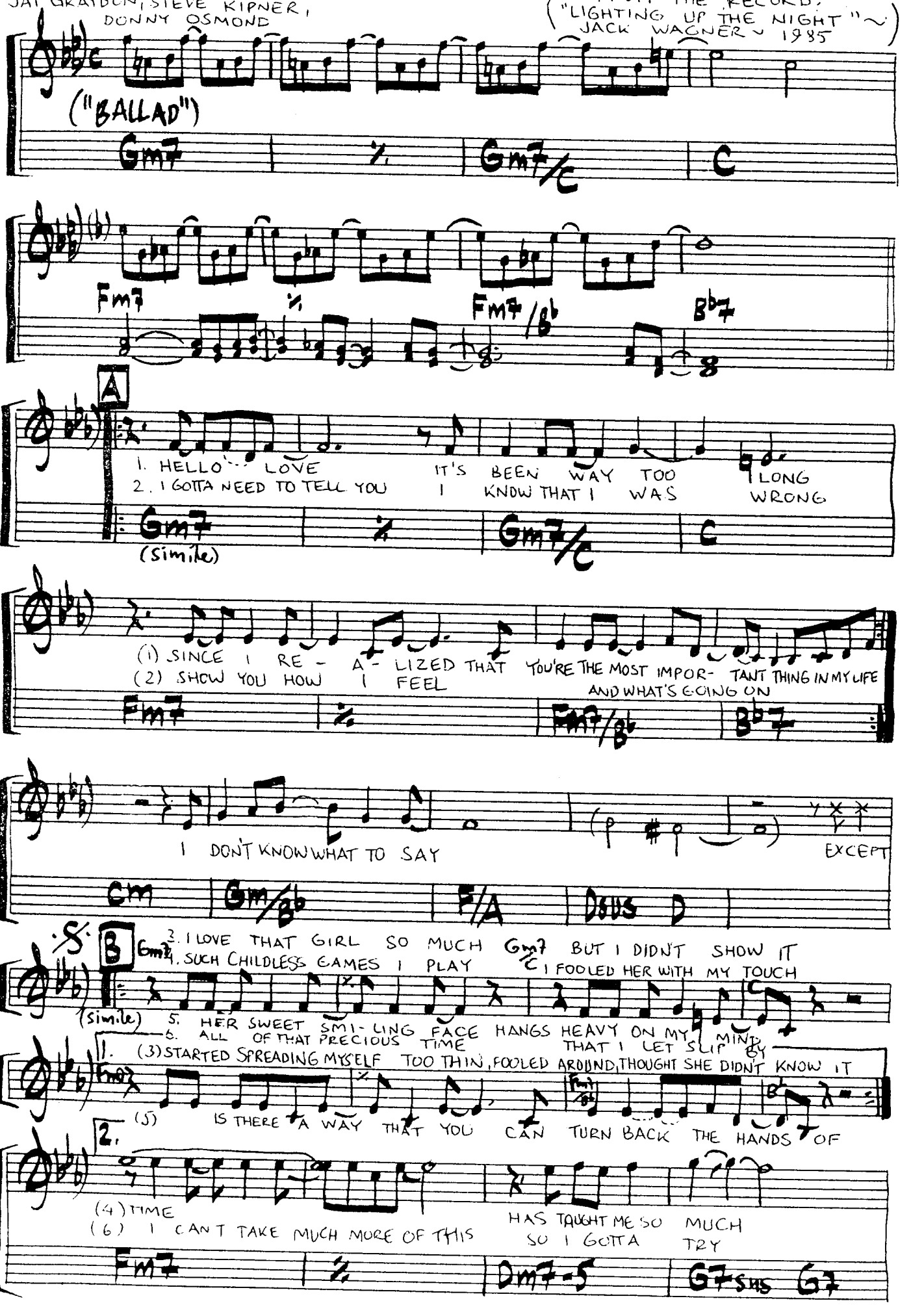
TOO YOUNG

MUSIC/LYRICS: DAVID FOSTER, JAY GRAYDON, STEVE KIPNER, DONNY OSMOND

(FROM THE RECORD: "LIGHTING UP THE NIGHT" ~ JACK WAGNER ~ 1985)

("BALLAD")



C

(4) I'VE GROWN ENOUGH TO SAY I WAS TOO YOUNG BUT THAT'S NO EXCUSE
(6) TO GET HER BACK TO SAY

Cm Gm/Bb Ab Bb Eb7 Eb Bb/Eb

I HAD TOO MUCH TOO SOON, I WANTED MORE ROOM, TO PLEASE MY RESTLESS

Ab6 Gsus G7 Cm Cm/Bb F/A (Ab6 F/A)

YOUTH, NOW ALL THIS SPACE I CAN'T FILL YOUR PLACE YOU TREATED ME

Bb Bb7 G/H Gm/Bb F/A Ab6

SO KIND YOU WERE ALL MINE AND I JUST WALKED A-

Eb/Bb (Eb/G) Bb11 (Ab6 Bb11) Bb11

1. Bb7 Gm7 Dal-S:=B (med repris)

-WAY

2. WAY TRUE LOVE COMES ONCE IN A LIFE-TIME

Bb Db (gitarr) Db Gb Gb6

Cm7-5 F7 Bbm Ab

AND IF IT'S TRUE—THEN YOU'LL BE BACK IN MINE

Gb Gb Db/F Ab Bb/Ab Eb/G Bb7/F

(Repris från C)

3.(4) WAY, I WAS TOO I WAS TOO

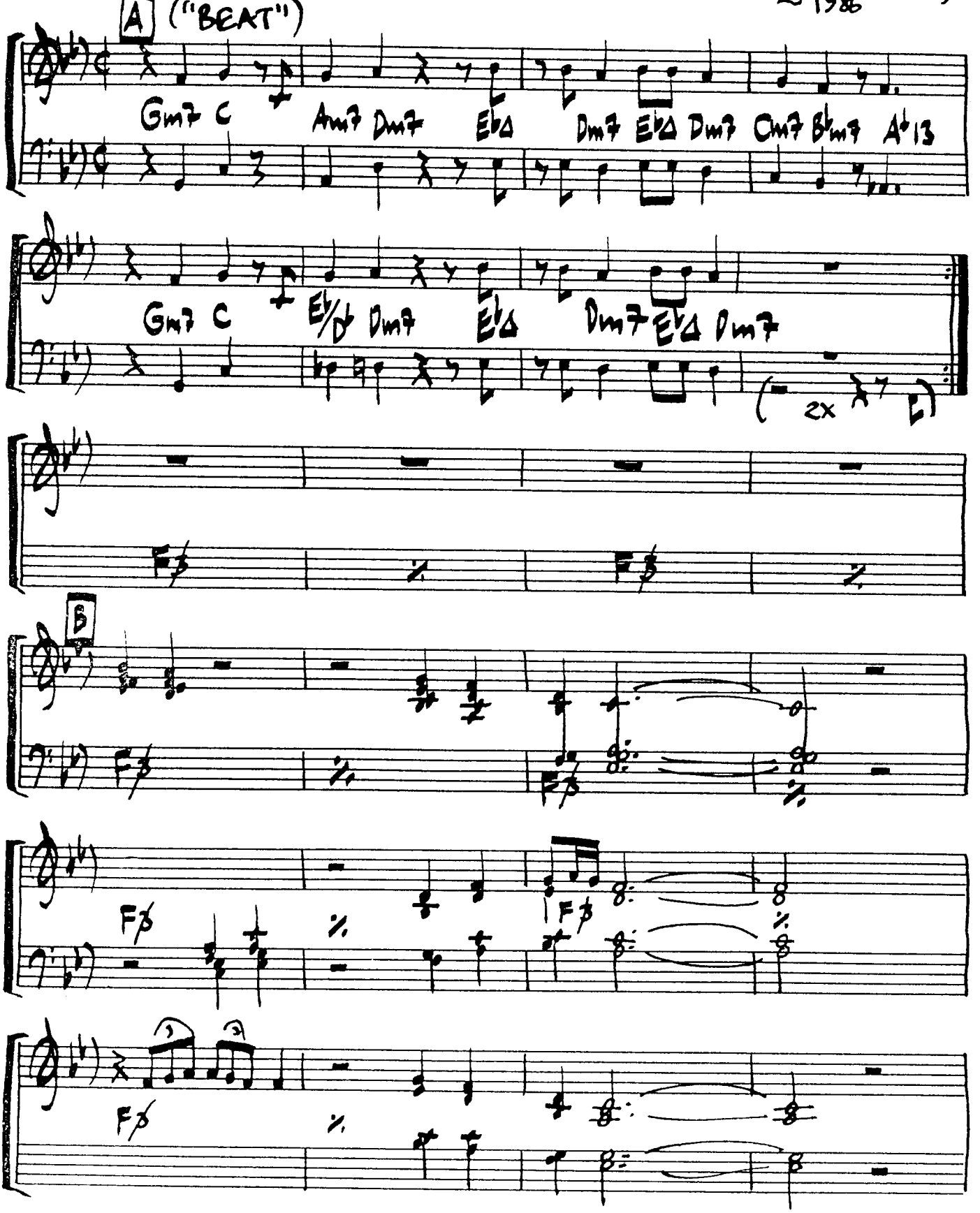
Bb7

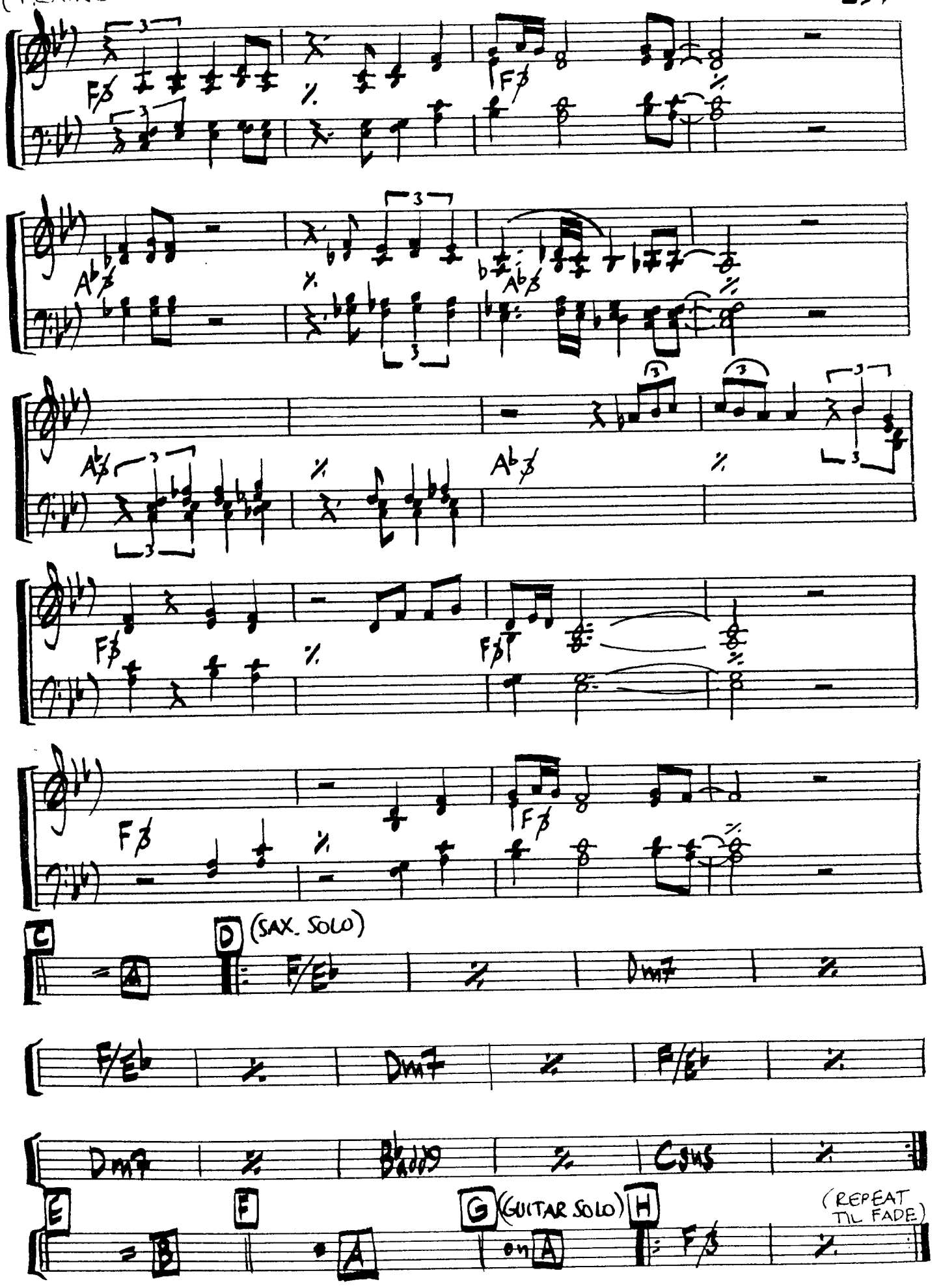
REPEAT FROM C til fade

TRAINS

WRITTEN BY:
MIKE MAINIERI

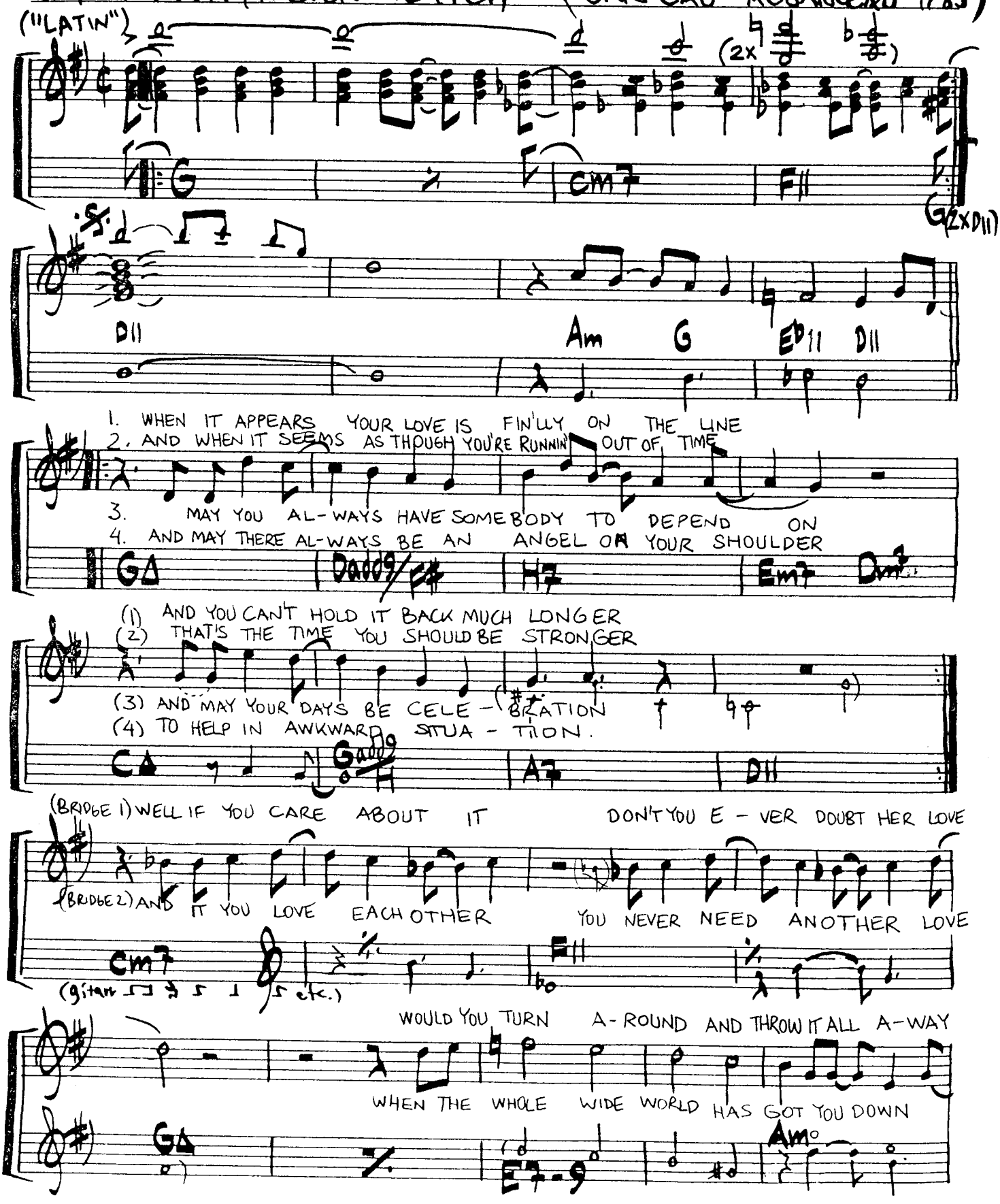
(FROM THE RECORD:
"MAGNETIC" NSTEPS AHEAD
~ 1986)

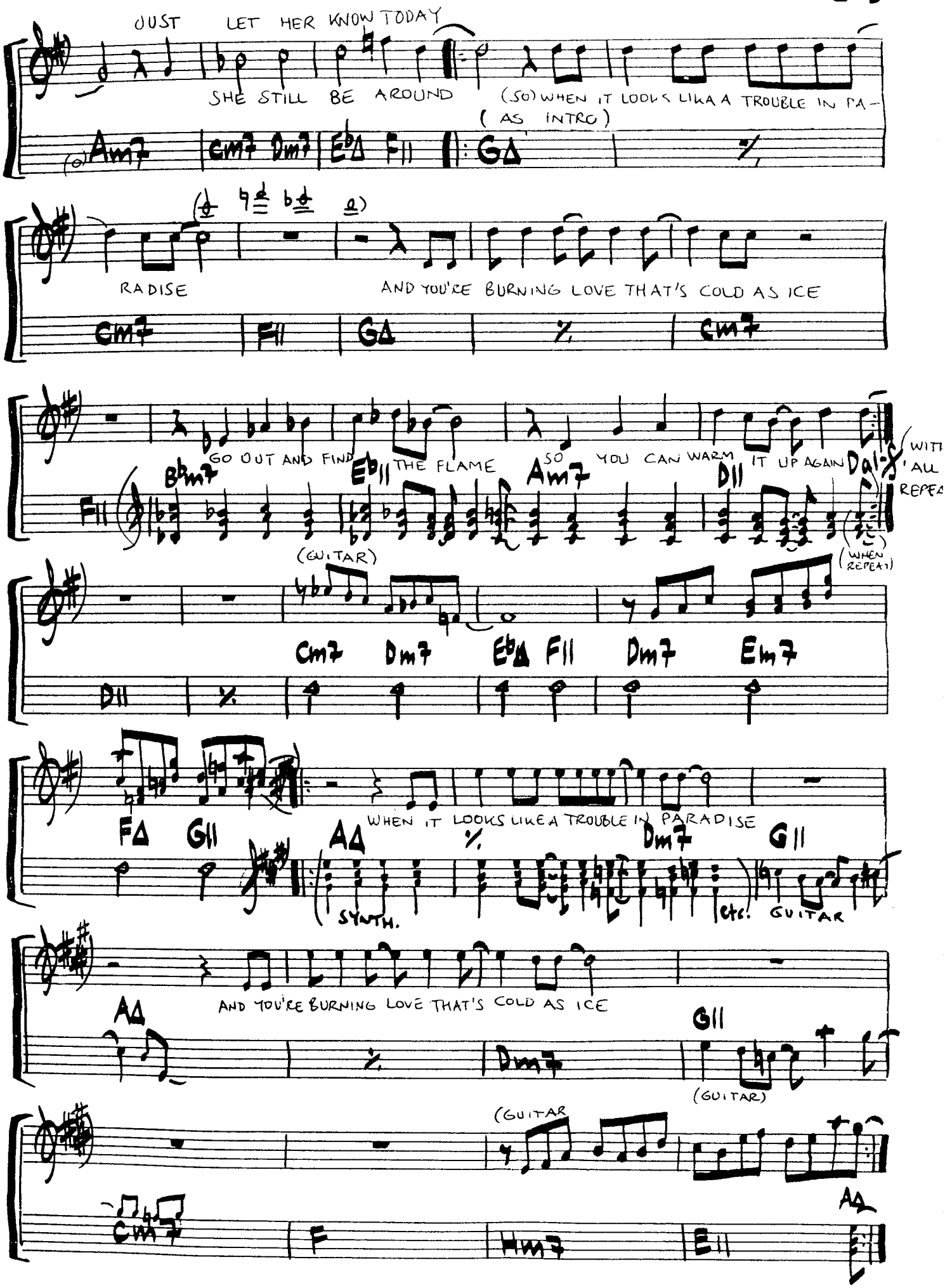



C
A
D
(SAX. SOLO)
E
B
F
A
G
(GUITAR SOLO)
on A
H
(REPEAT TIL FADE)

TROUBLE IN PARADISE

WRITTEN BY: GREG MATTHESON, JAY GRAYDON, TREVOR VEITCH (FROM THE RECORD: "JARREAU" - AL JARREAU - 1983)




JUST LET HER KNOW TODAY
SHE STILL BE AROUND
(SO) WHEN IT LOOKS LIKA A TROUBLE IN PA-
(AS INTRO)

RADISE
AND YOU'RE BURNING LOVE THAT'S COLD AS ICE

GO OUT AND FIND THE FLAME SO YOU CAN WARM IT UP AGAIN

WITH 'ALL REPEA
(WHEN REPEAT)
(GUITAR)

WHEN IT LOOKS LIKE A TROUBLE IN PARADISE

SYNTH.
etc.
GUITAR
AND YOU'RE BURNING LOVE THAT'S COLD AS ICE

(GUITAR)
(GUITAR

THEY DANCED

("SHUFFLE")

MUSIC & LYRICS:
JAY GRUSKA / JEFF SPINT

(FROM THE RECORD "MAXUS" 1981)

(SYNTH.)

(GUITAR)

SHE WAS A TALL

A

SEXY BEAUTY WITH A NASTY REPUTATION AND HE CON-

Cm7 Dm7 Fm11 Gm11

SIDERED IT HIS DUTY TO PURSUE THE SITUATION HE BREEZED

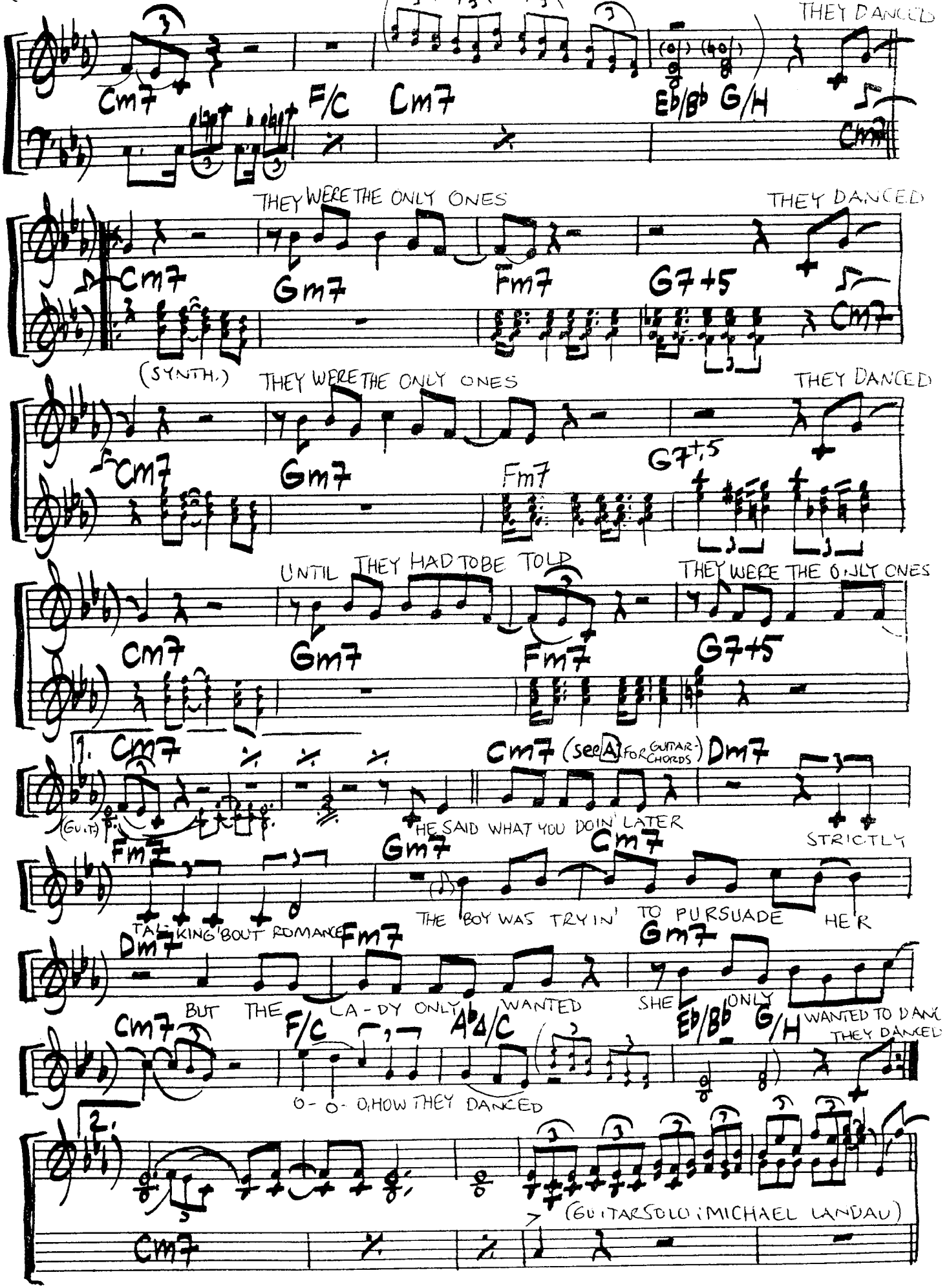
Cm7 Dm7 Fm11 Gm11

THROUGH THE COMPETITION AND APPEARED LIKE A MAGICIAN ASSUMED THE NUM-

Cm7 Dm7 Fm7 Gm7

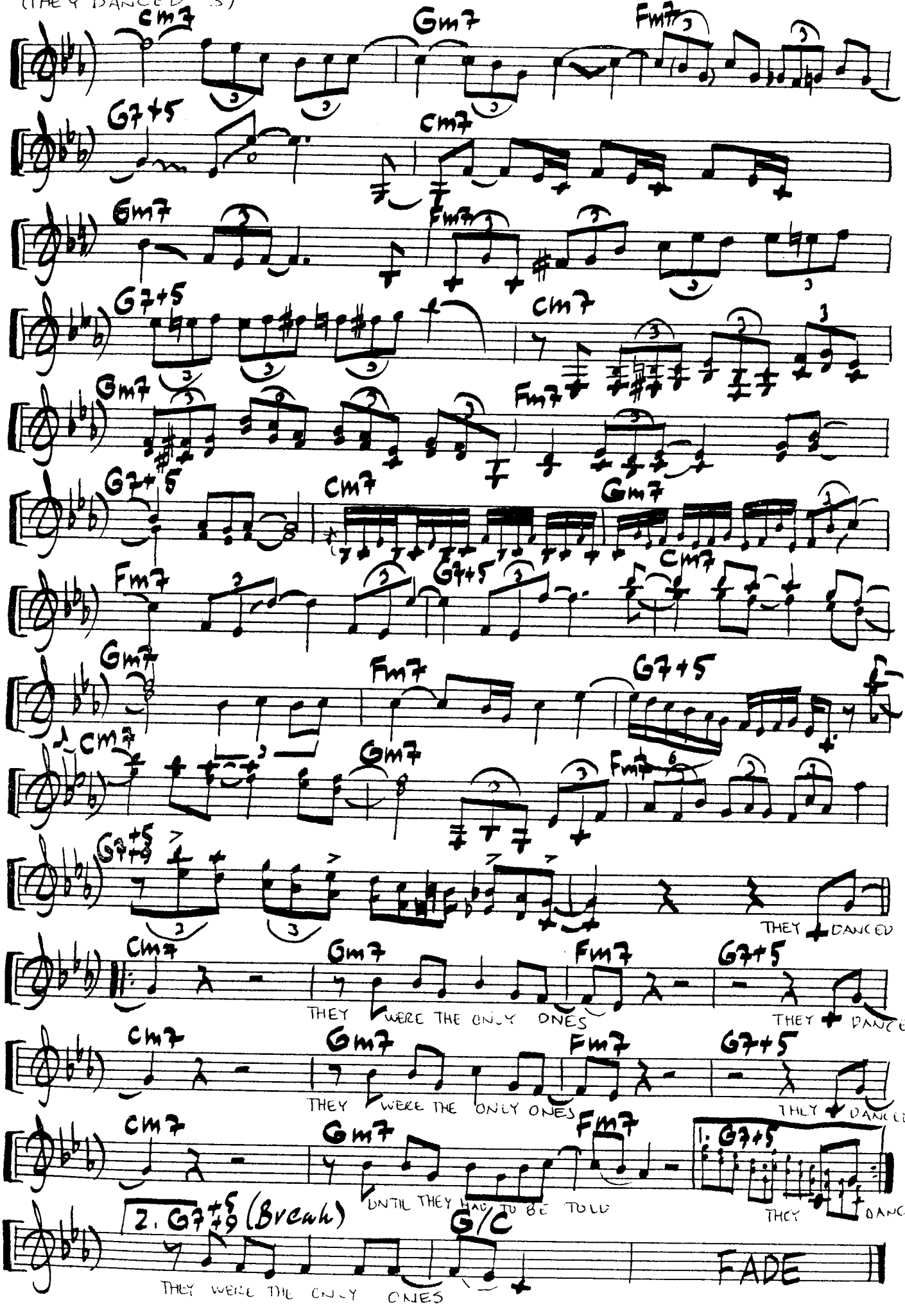
-BER ON POSITION NEVER GETTING HER PERMISSION HE NEVER GOT HER PERMISSION TO DANCE

Cm7 Dm7 Fm7 Gm7


THEY DANCED
Cm7
F/C
Cm7
Eb/Bb
G/H
Cm7
THEY WERE THE ONLY ONES
THEY DANCED
Cm7
Gm7
Fm7
G7+5
Cm7
(SYNTH.)
THEY WERE THE ONLY ONES
THEY DANCED
Cm7
Gm7
Fm7
G7+5
UNTIL THEY HAD TO BE TOLD
THEY WERE THE ONLY ONES
Cm7
Gm7
Fm7
G7+5
1. Cm7
(GUIT.)
Cm7 (see A FOR GUITAR CHORDS) Dm7
HE SAID WHAT YOU DOIN' LATER
STRICTLY
Fm7
Gm7
Cm7
TALKING 'BOUT ROMANCE
THE BOY WAS TRYIN' TO PURSUADE HER
Dm7
Fm7
Gm7
BUT THE LA-DY ONLY WANTED
SHE ONLY WANTED TO DANC
Cm7
F/C
Ab Δ/C
Eb/Bb
G/H
THEY DANCED
O-O-O, HOW THEY DANCED
2.
(GUITAR SOLO: MICHAEL LANDAU)
Cm7

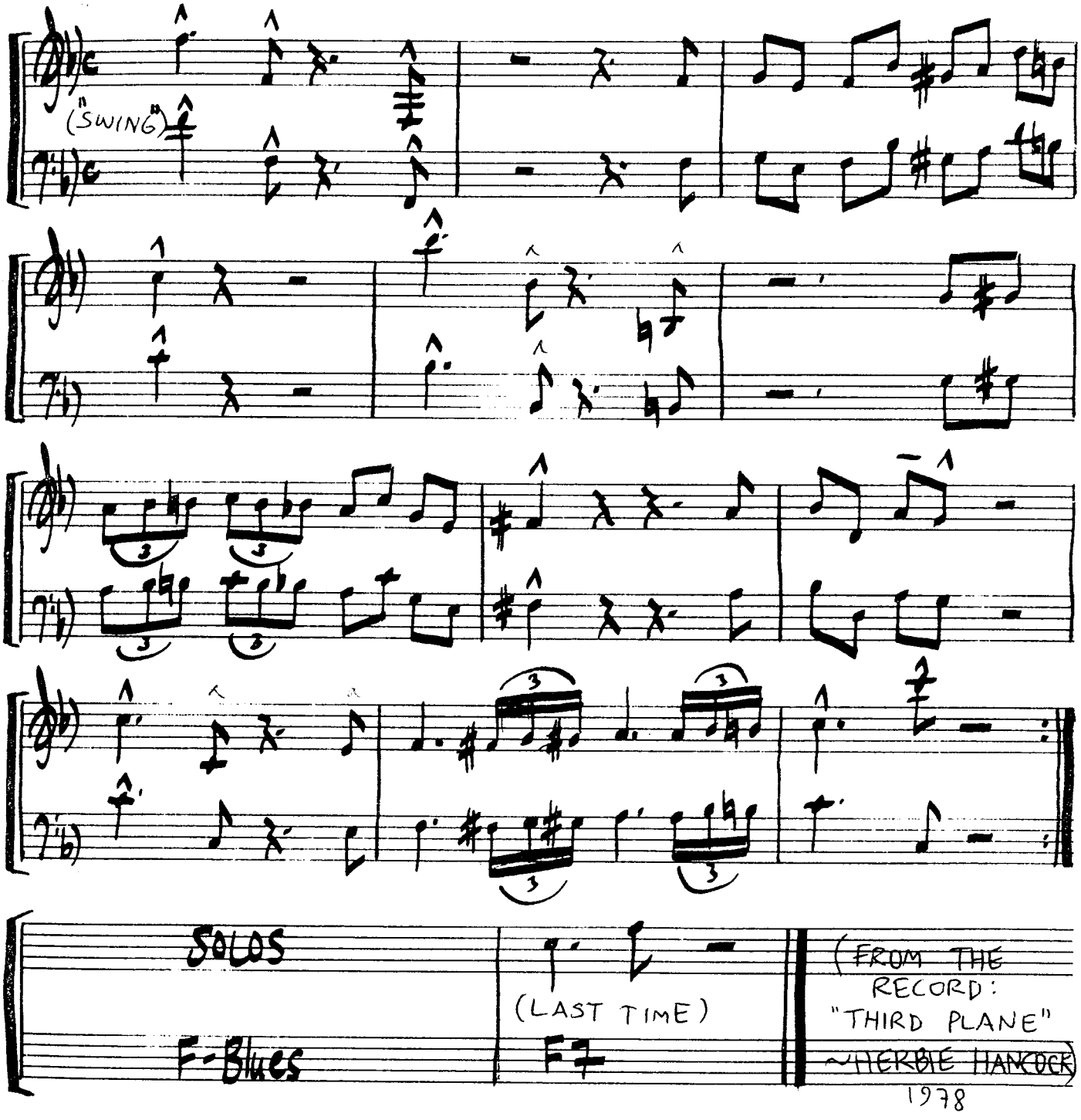
296

(THEY DANCED - 3)



UNITED BLUES

BY RON CARTER

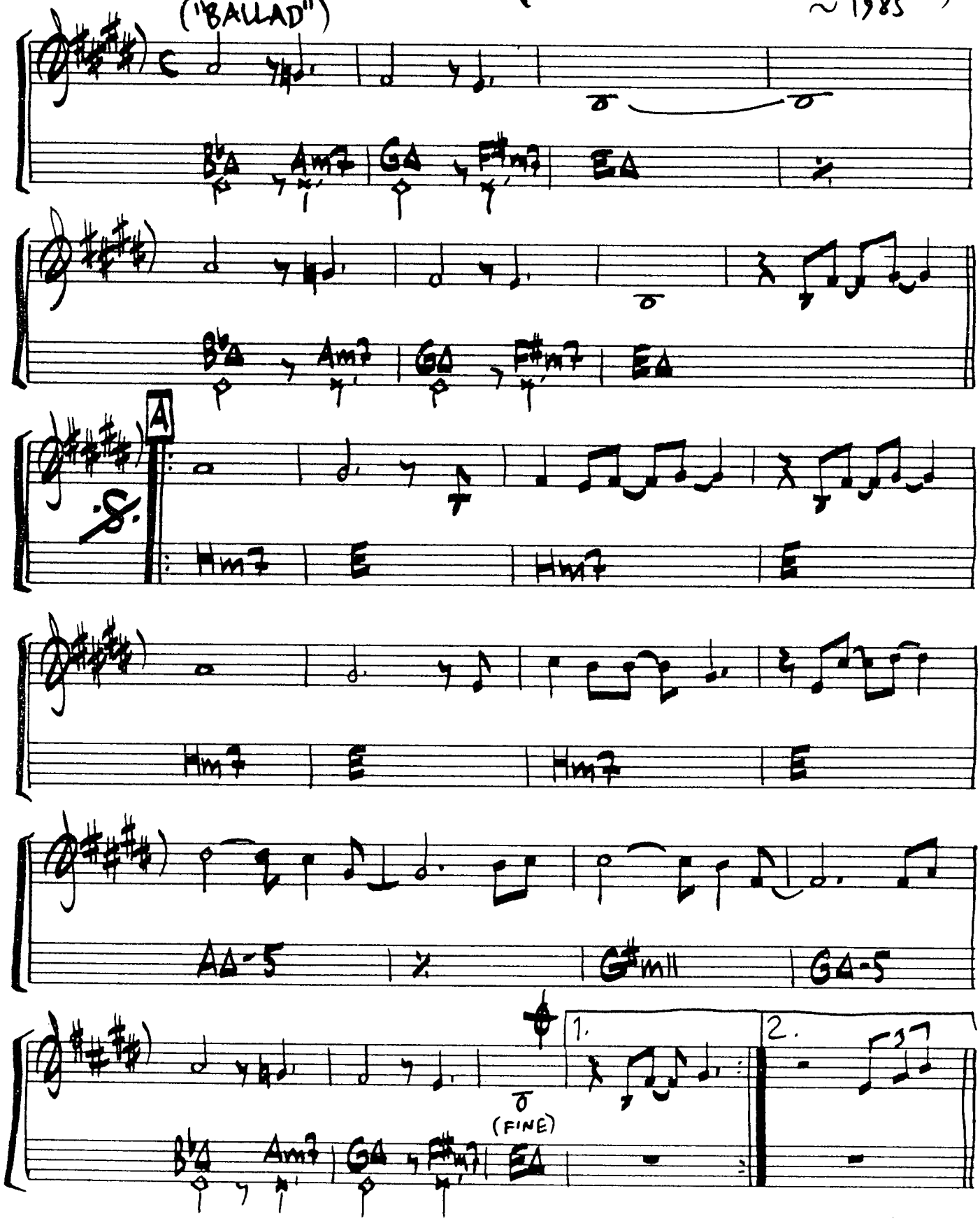


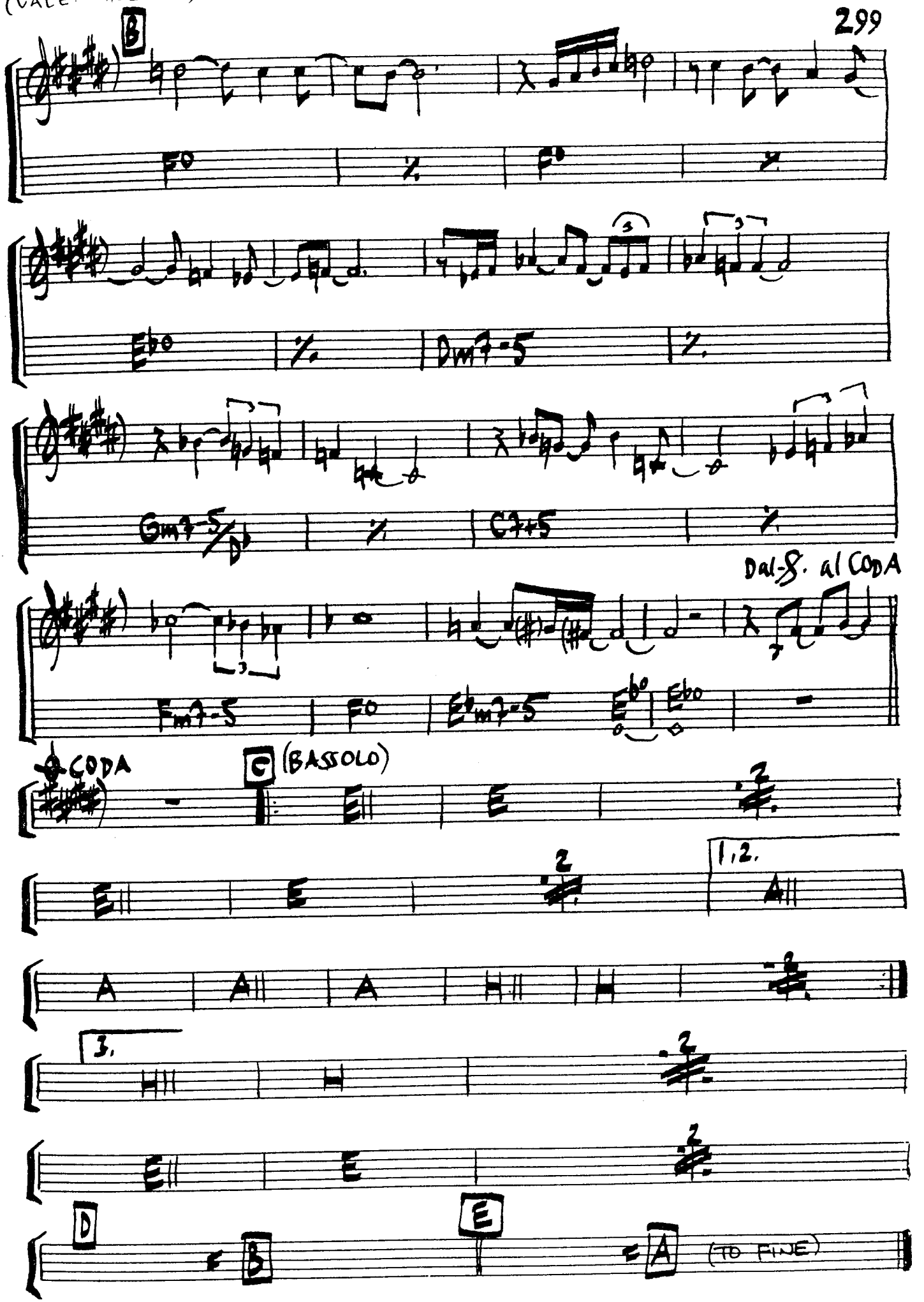
VALENTINE

WRITTEN BY:
OGAN PARKS

(FROM THE RECORD: "MORE THAN A FEELING" ~ KUUNONIA ~ 1985)

("BALLAD")

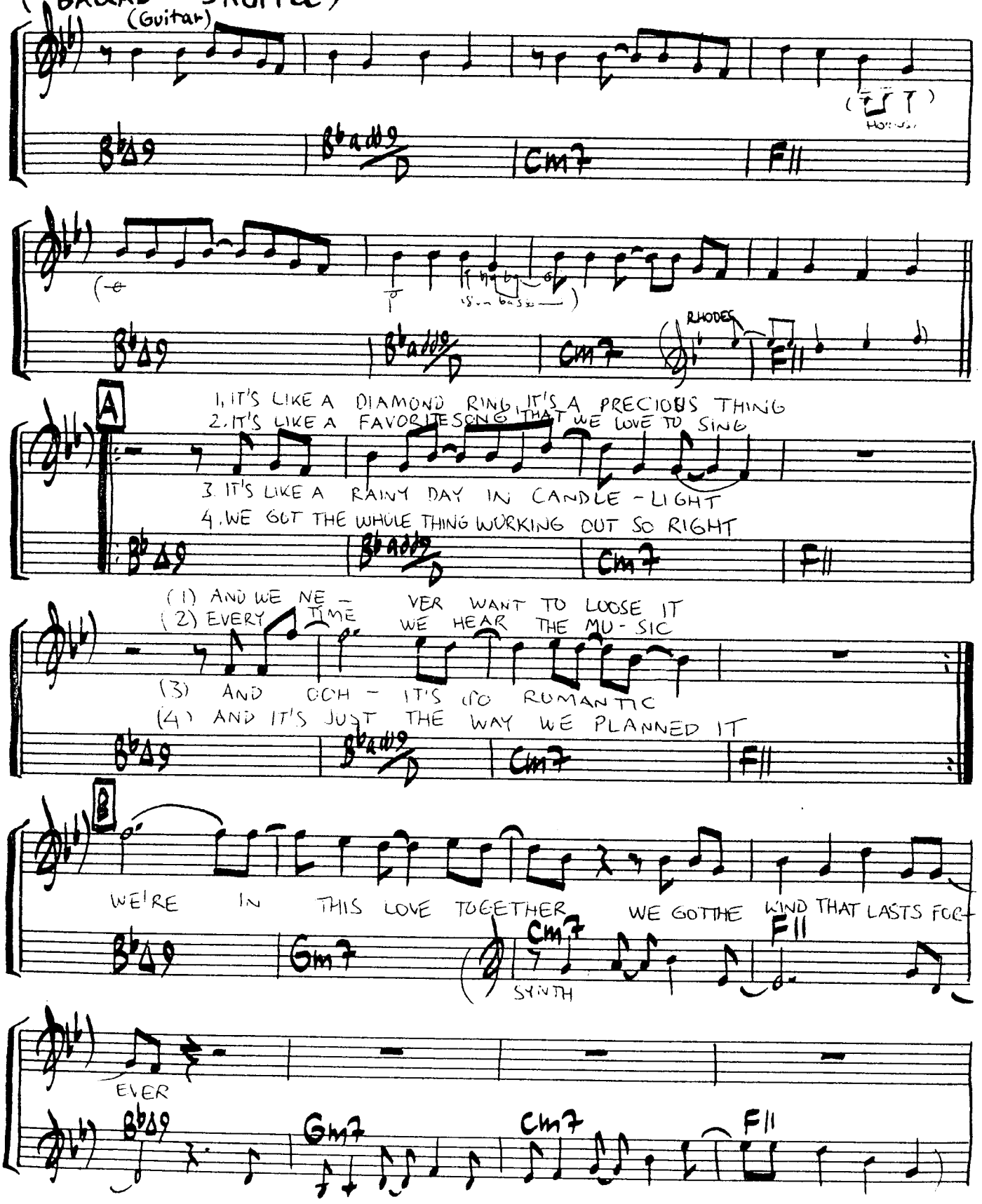



B
F°
Eb°
Dm7-5
Gm7-5/Db
C7+5
Fm7-5
F°
Em7-5
Eb°
Dal-S. al CODA
CODA
C
(BASSOLO)
1.2.
A
3.
D
B
E
A
(TO FINE)

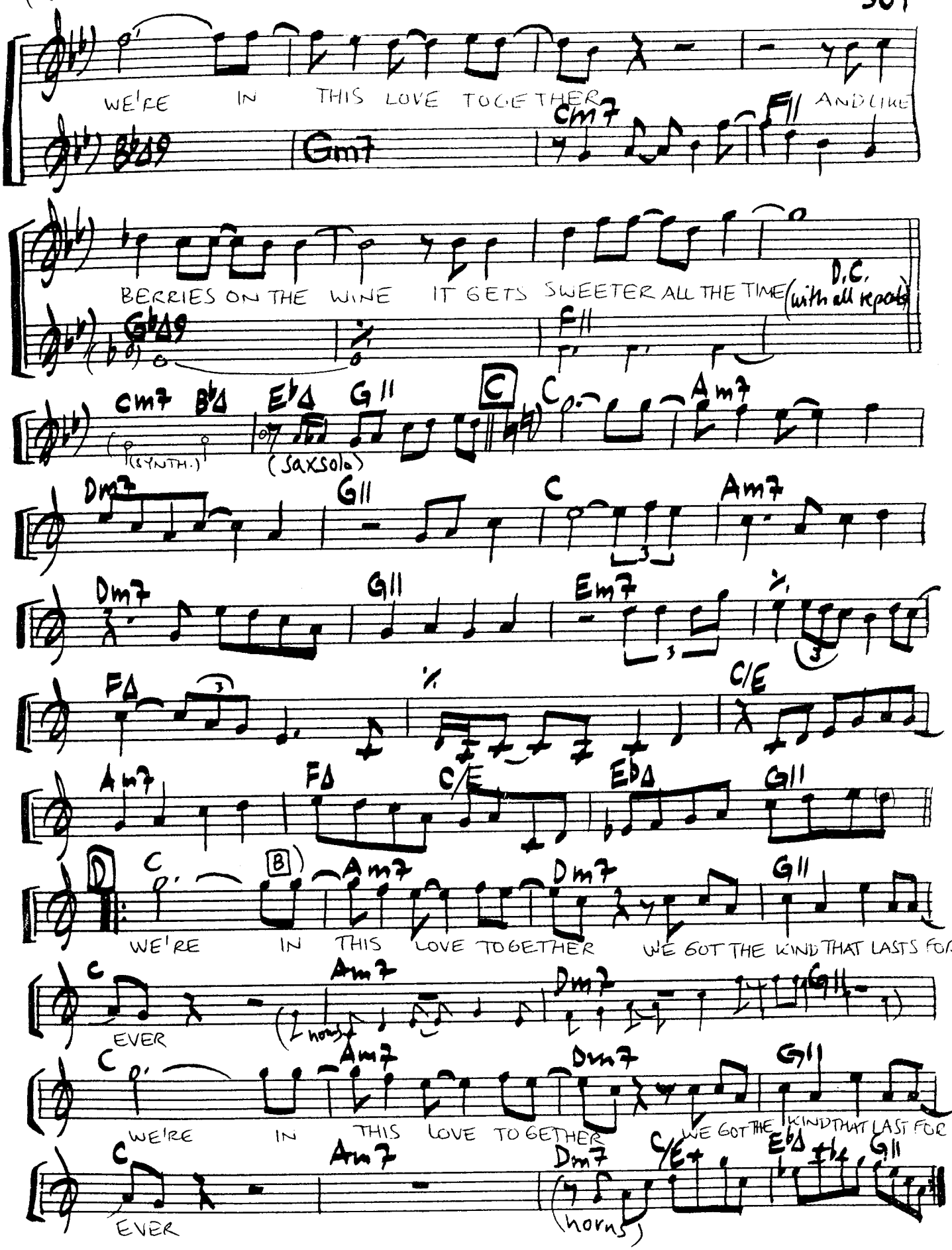
WE'RE IN THIS LOVE TOGETHER

WRITTEN BY: ROGER MURRAH, KEITH STEGALL
("BALLAD" - SHUFFLE)

(FROM THE RECORD: "BREAKIN AWAY" AL JARREAU-1981)



(WE'RE IN THIS LOVE TOGETHER -2)


WE'RE IN THIS LOVE TOGETHER AND LIKE

BERRIES ON THE WINE IT GETS SWEETER ALL THE TIME
D.C. (with all repeats)

(SYNTH.)
(saxsolo)

WE'RE IN THIS LOVE TOGETHER WE GOT THE KIND THAT LASTS FOR

EVER
(2 horns)

WE'RE IN THIS LOVE TOGETHER WE GOT THE KIND THAT LAST FOR-

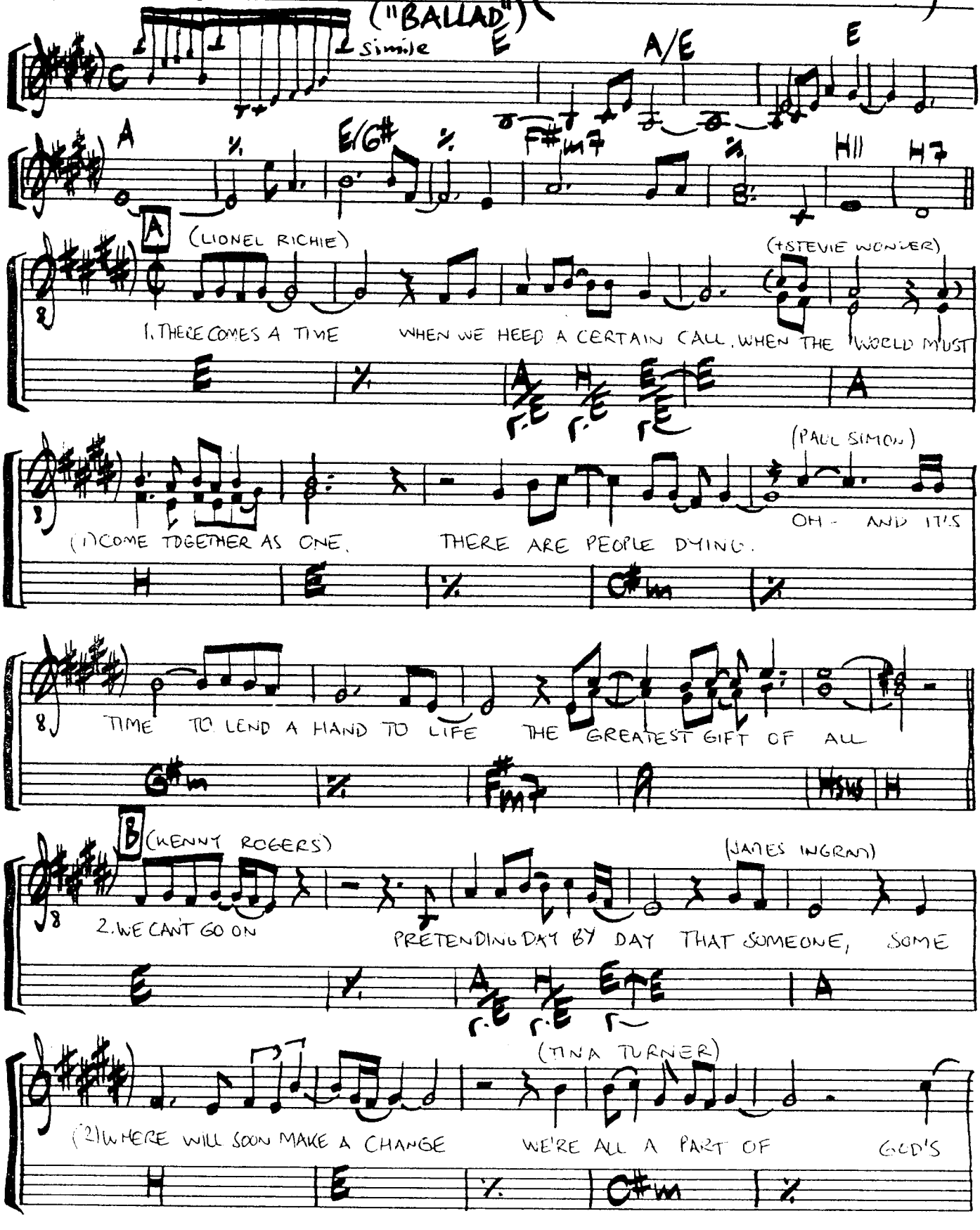
EVER
(horns)

WE ARE THE WORLD

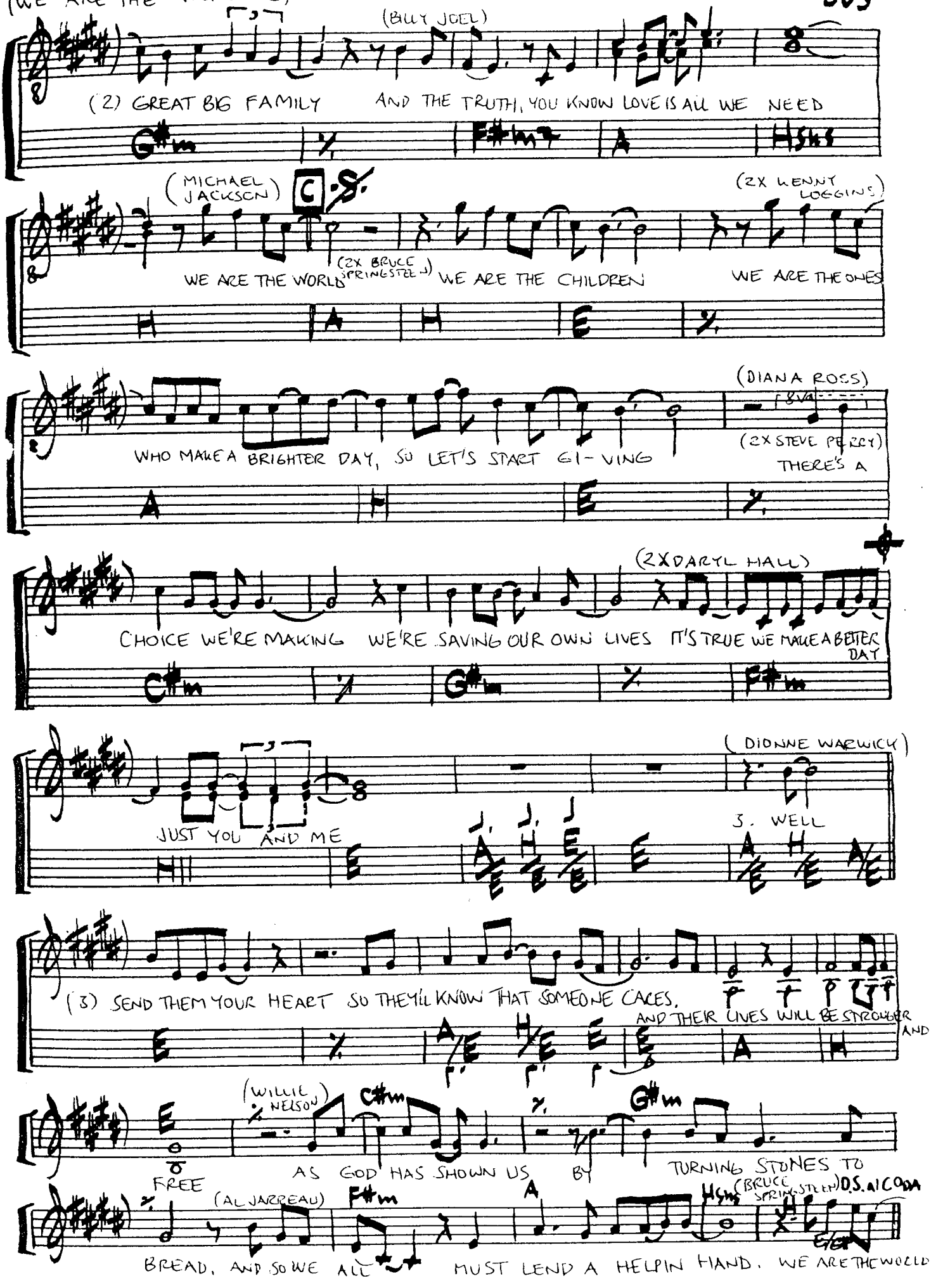
WRITTEN BY: LIONEL RICHIE & MICHAEL JACKSON

(FROM THE RECORD: "USA FOR AFRICA" ~ 1985)

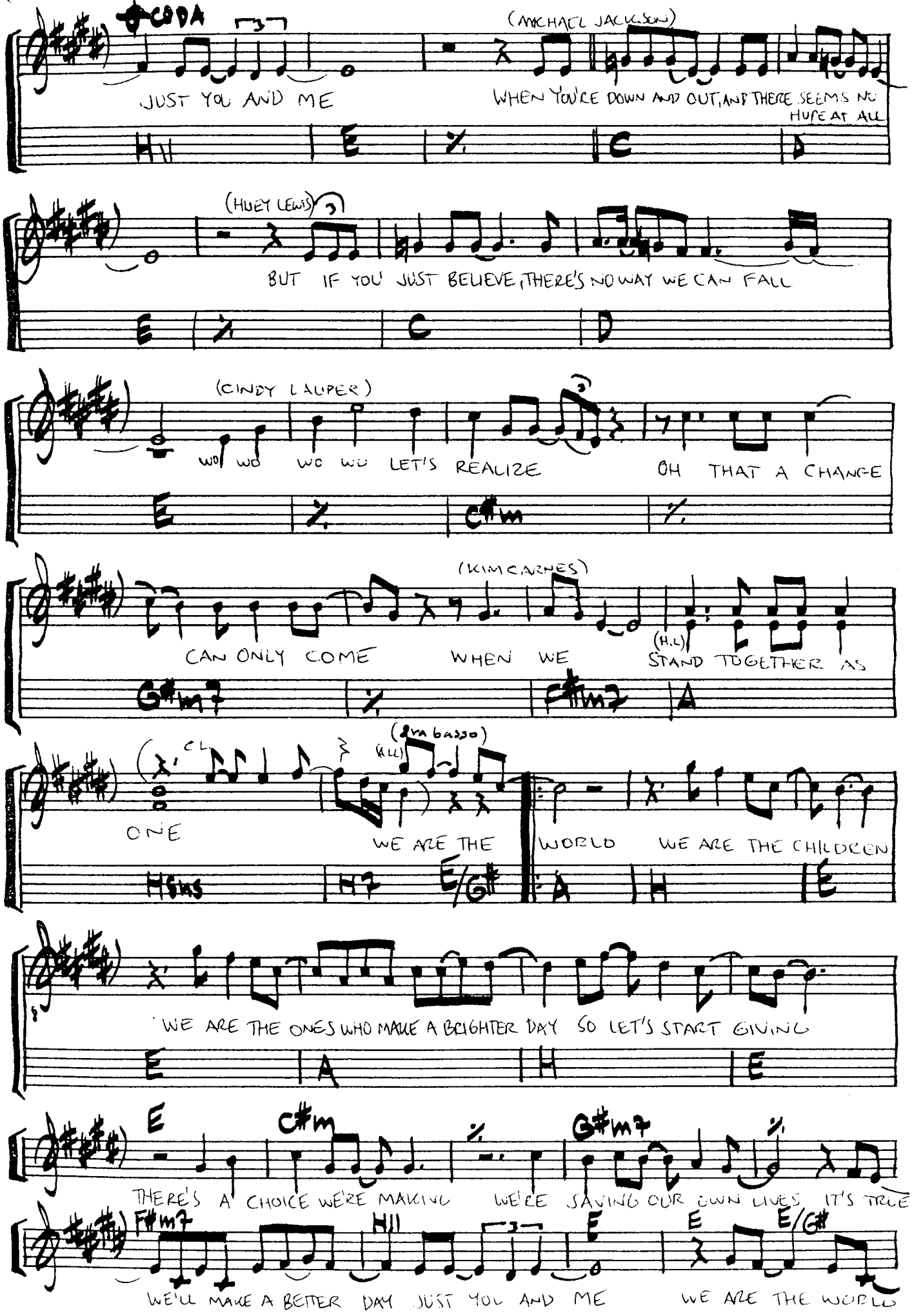
("BALLAD")



(WE ARE THE WORLD - 2)



(WE ARE THE WORLD - 3)


CODA
(MICHAEL JACKSON)
JUST YOU AND ME
WHEN YOU'RE DOWN AND OUT, AND THERE SEEMS NO HOPE AT ALL

(HUEY LEWIS)
BUT IF YOU JUST BELIEVE, THERE'S NO WAY WE CAN FALL

(CINDY LAUPER)
WO WO WO WO LET'S REALIZE
OH THAT A CHANGE

(KIM CARNES)
CAN ONLY COME WHEN WE
(H.L)
STAND TOGETHER AS

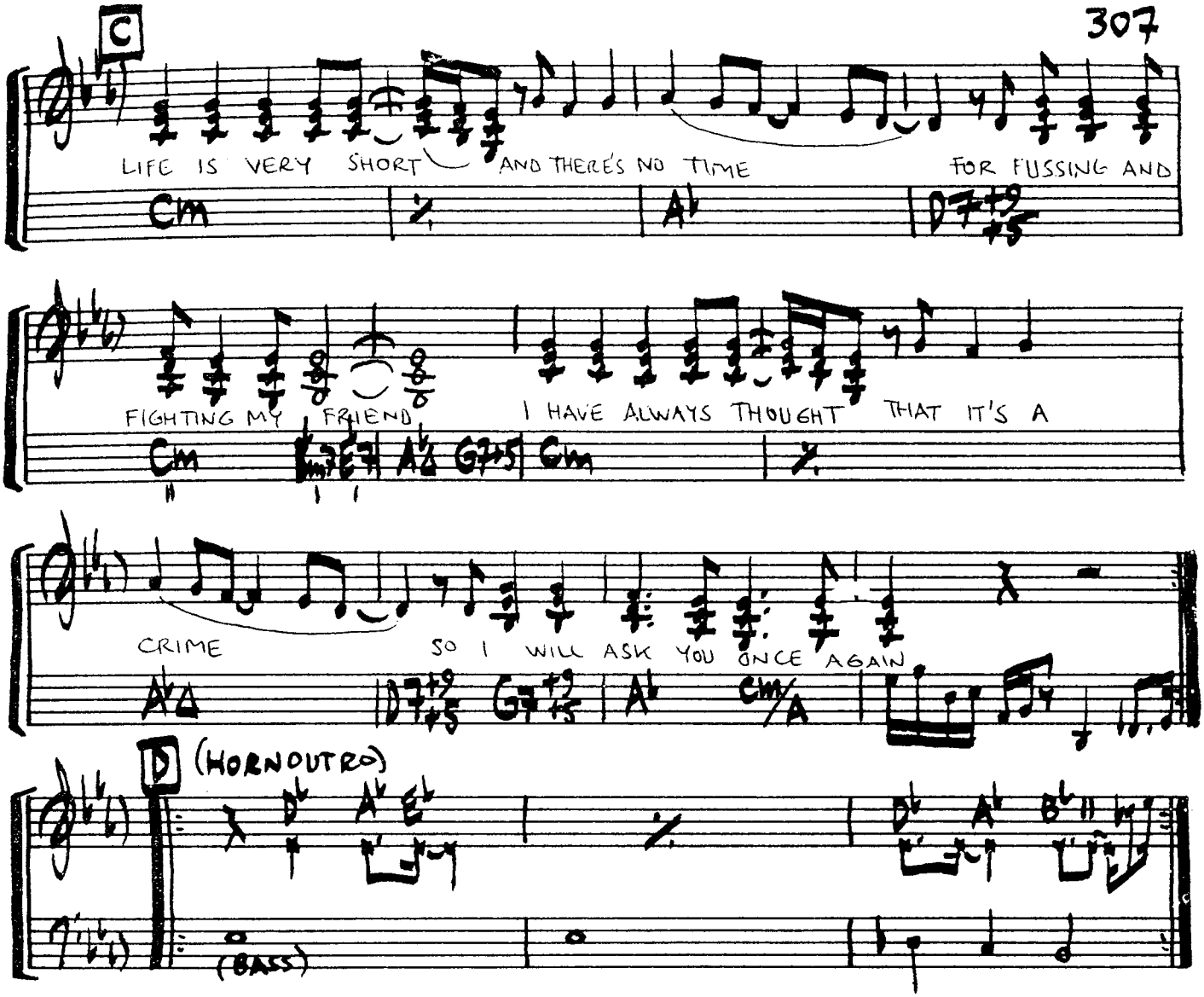
CL
(2va basso)
(ALL)
ONE
WE ARE THE
WORLD WE ARE THE CHILDREN

WE ARE THE ONES WHO MAKE A BRIGHTER DAY SO LET'S START GIVING

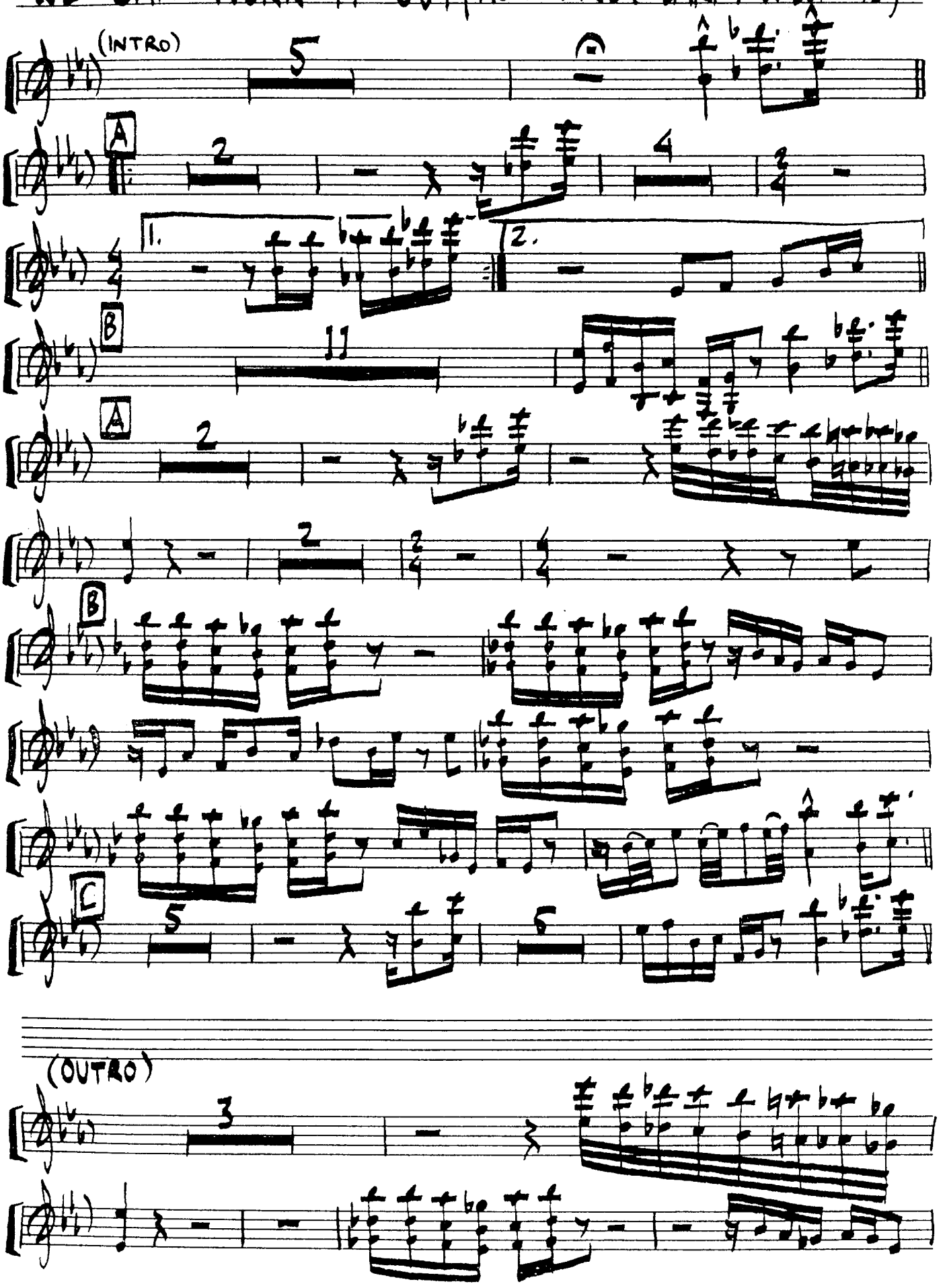
THERE'S A CHOICE WE'RE MAKING WE'RE SAVING OUR OWN LIVES IT'S TRUE

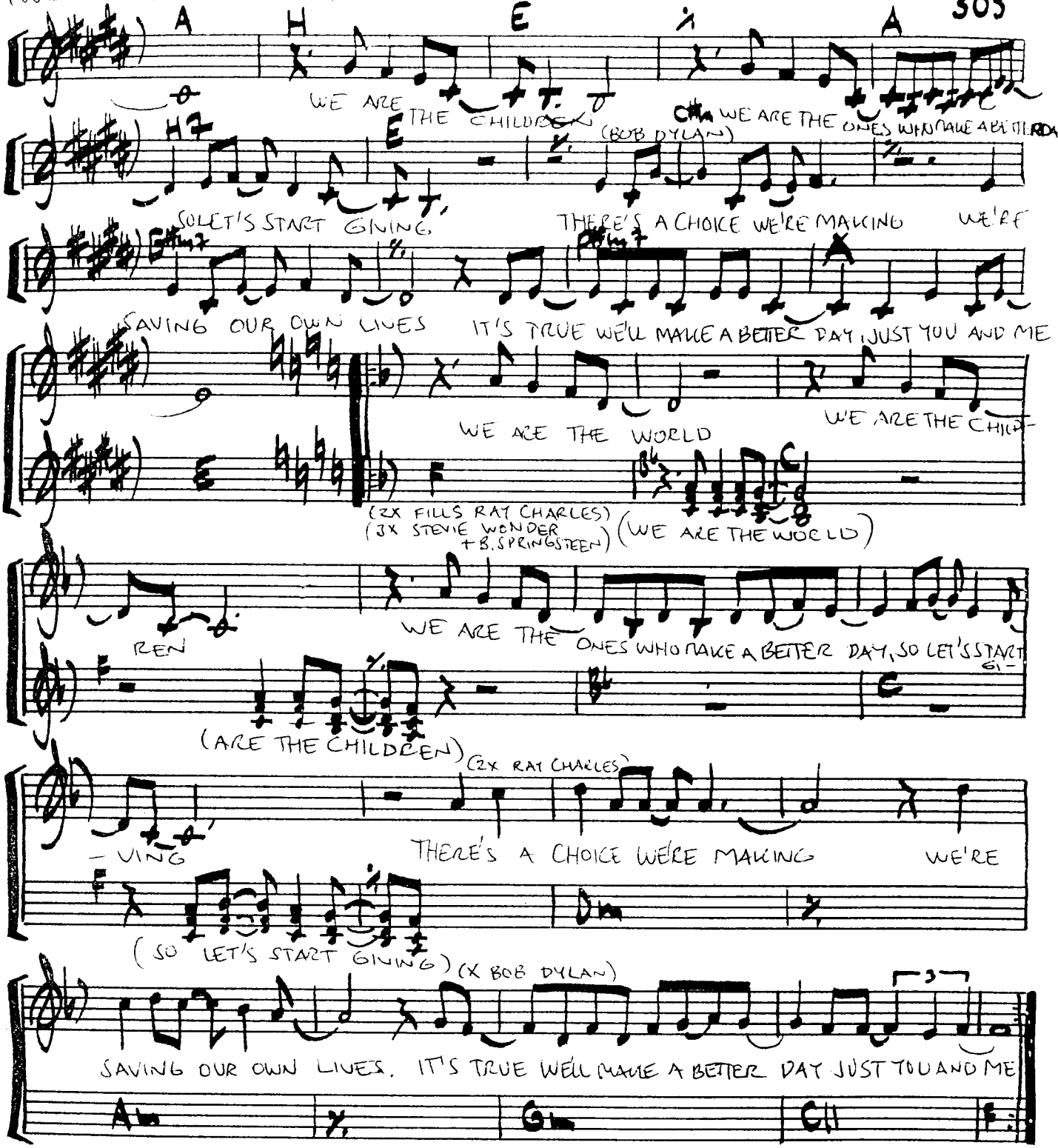
WE'LL MAKE A BETTER DAY JUST YOU AND ME WE ARE THE WORLD

(WE CAN WORK IT OUT-2)



WE CAN WORK IT OUT (HORN ARR. BY: LACEY WILLIAMS)



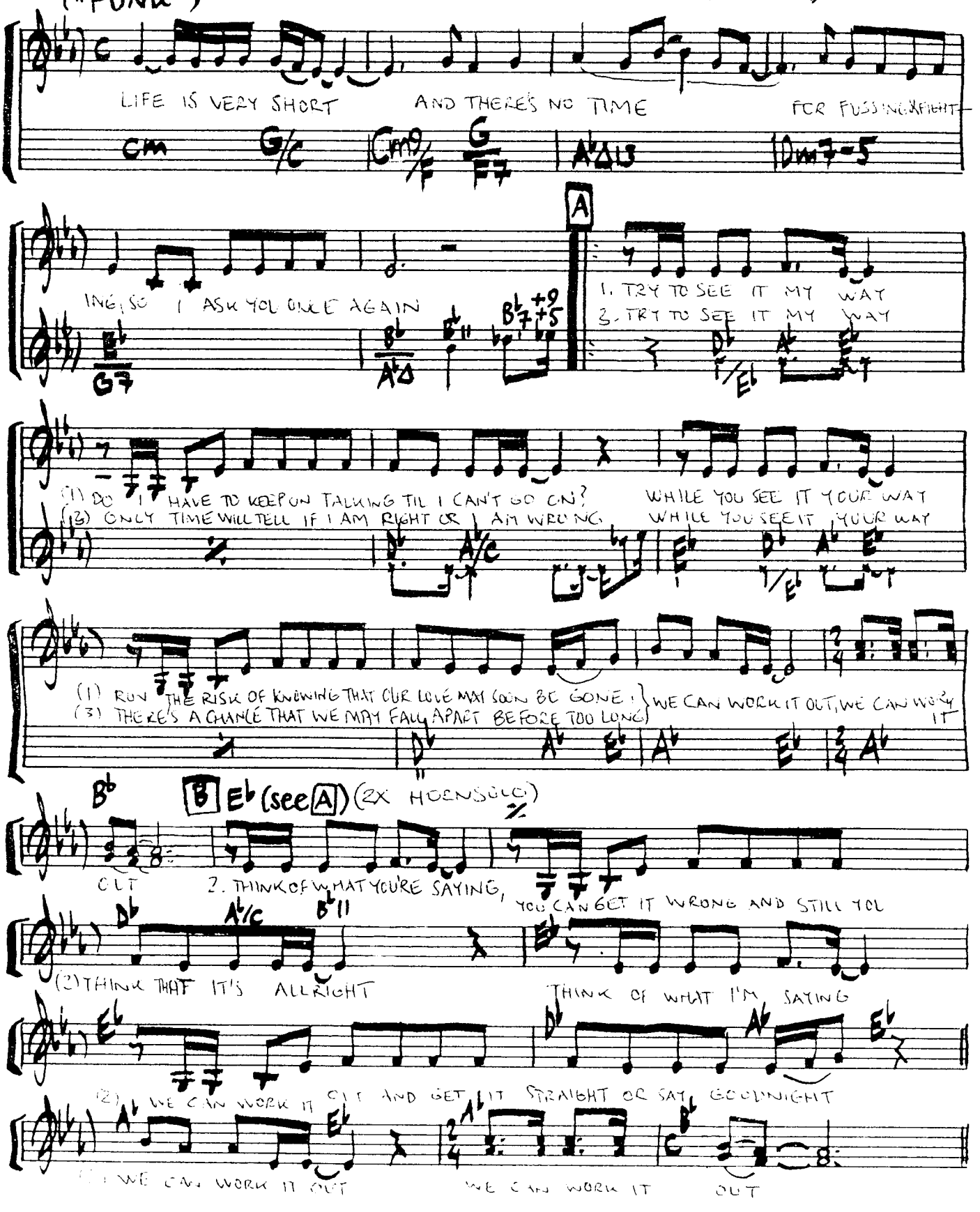

A
H
E
A
WE ARE
THE CHILDREN
C#m WE ARE THE ONES WHO MAKE A BETTER
(BOB DYLAN)
SO LET'S START GIVING
THERE'S A CHOICE WE'RE MAKING
WE'RE
SAVING OUR OWN LIVES
IT'S TRUE WE'LL MAKE A BETTER DAY, JUST YOU AND ME
WE ARE THE WORLD
WE ARE THE CHIL-
(2X FILLS RAY CHARLES)
(3X STEVIE WONDER +B. SPRINGSTEEN)
(WE ARE THE WORLD)
REN
WE ARE THE ONES WHO MAKE A BETTER DAY, SO LET'S START
GI-
(ARE THE CHILDREN)
(2X RAY CHARLES)
- VING
THERE'S A CHOICE WE'RE MAKING
WE'RE
(SO LET'S START GIVING)
(X BOB DYLAN)
SAVING OUR OWN LIVES. IT'S TRUE WE'LL MAKE A BETTER DAY JUST YOU AND ME
Am
G
C
F

WE CAN WORK IT OUT

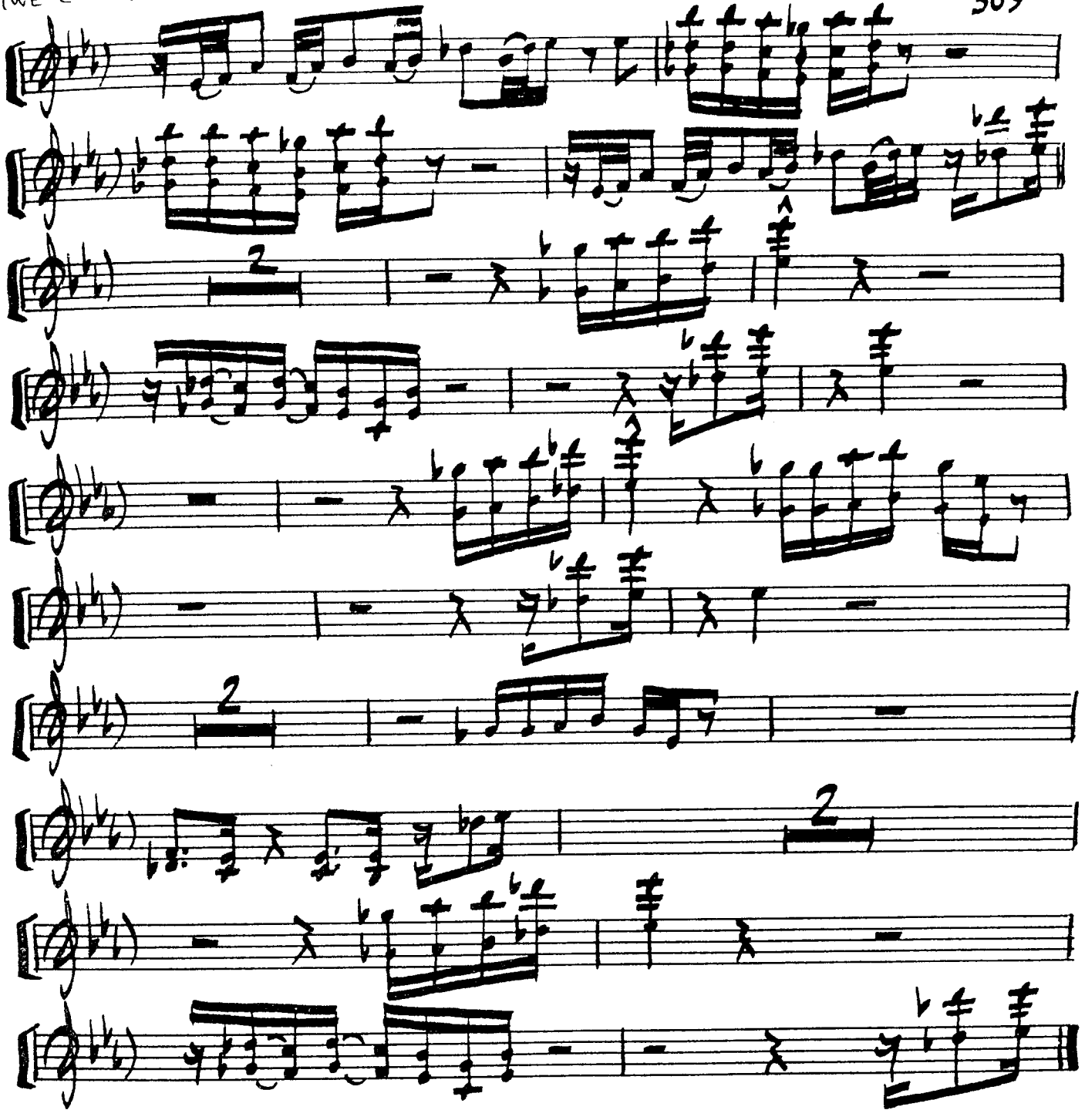
WRITTEN BY: JOHN LENNON, PAUL McCARTNEY

(FROM THE RECORD: "WHAT 'CHA GONNA DO FOR ME" ~ CHAKA KHAN ~ 1981)

("FUNK")



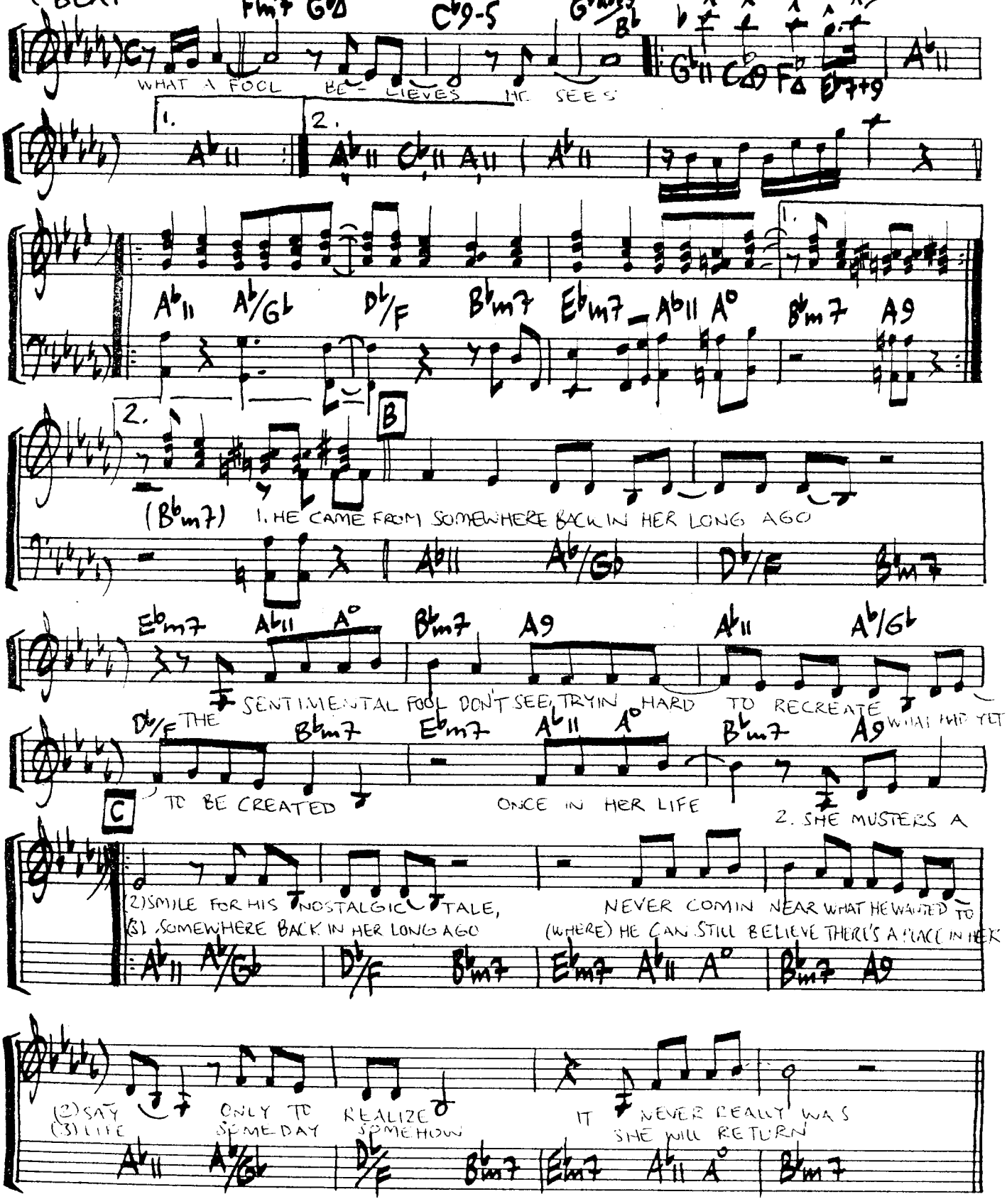
(WE CAN WORK IT OUT - HORNS - 2)

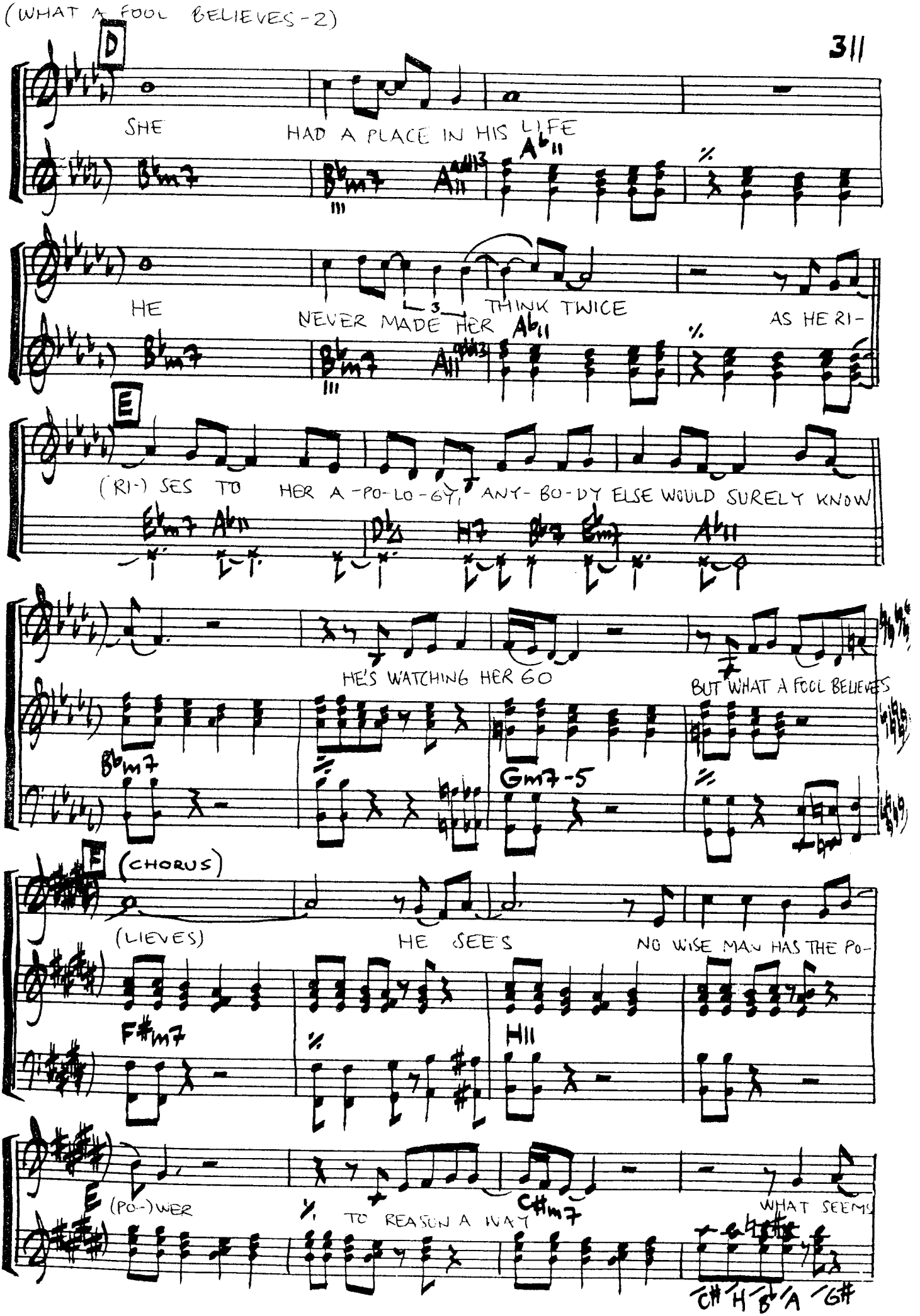


WHAT A FOOL BELIEVES

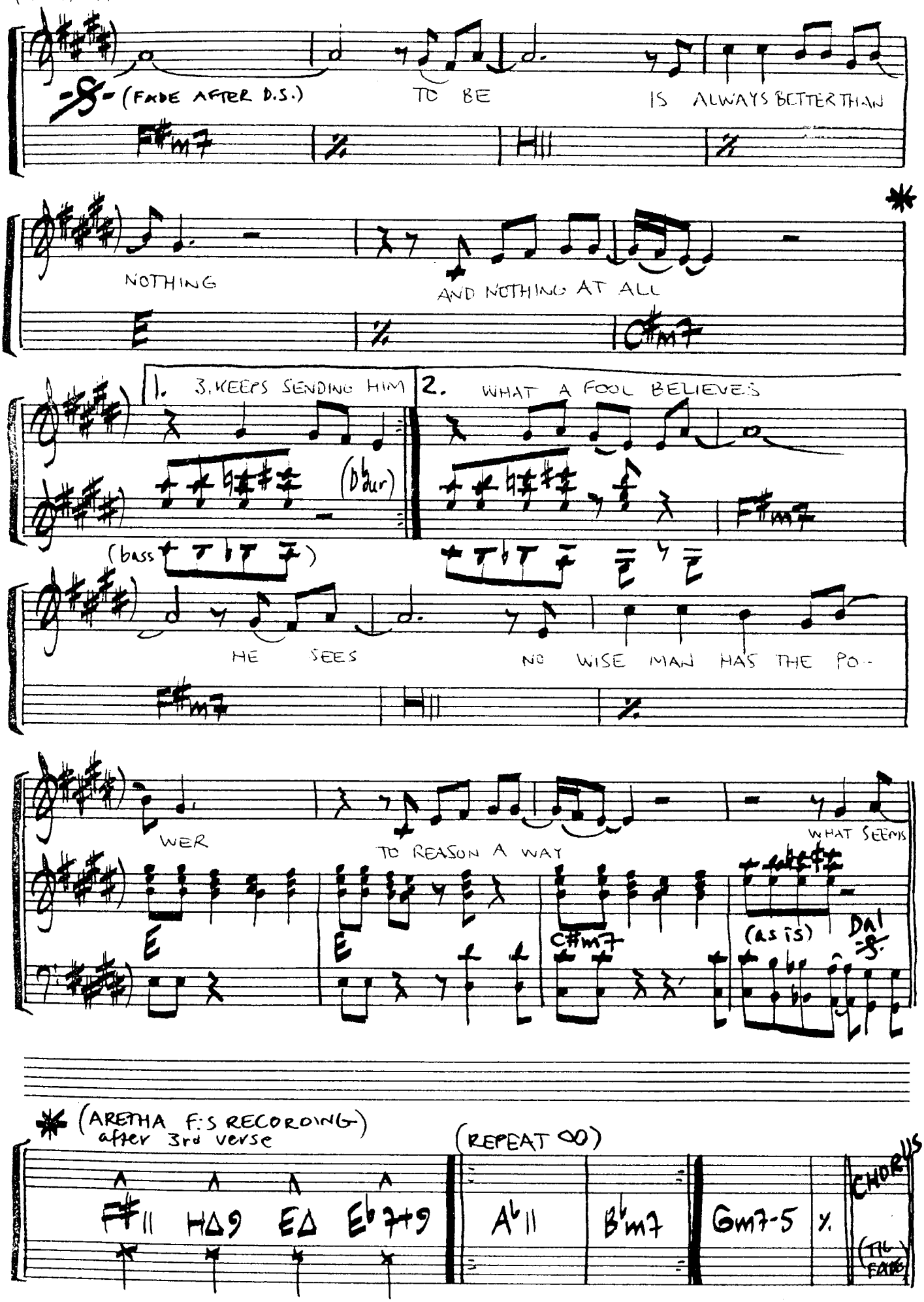
WRITTEN BY: MICHAEL McDONALD & KENNY LOGGINS ("BEAT")

(FROM THE RECORDS: "MINUTE BY MINUTE" ~ DOOBIE BROTHERS "ARETHA" ~ ARETHA FRANKLIN)




D
SHE HAD A PLACE IN HIS LIFE
Bbm7 Ab11
HE NEVER MADE HER THINK TWICE AS HE RI-
Bbm7 Ab11
E
(RI-) SES TO HER A-PO-LO-GY, ANY-BO-DY ELSE WOULD SURELY KNOW
Bbm7 Ab11 Db7 F7 Bb7 Bbm7 Ab11
HE'S WATCHING HER GO BUT WHAT A FOOL BELIEVES
Bbm7 Gm7-5
F (CHORUS)
(LIEVES) HE SEES NO WISE MAN HAS THE PO-
F#m7 B11
E
(PO-)WER TO REASON A WAY C#m7 WHAT SEEMS
C# B A G#

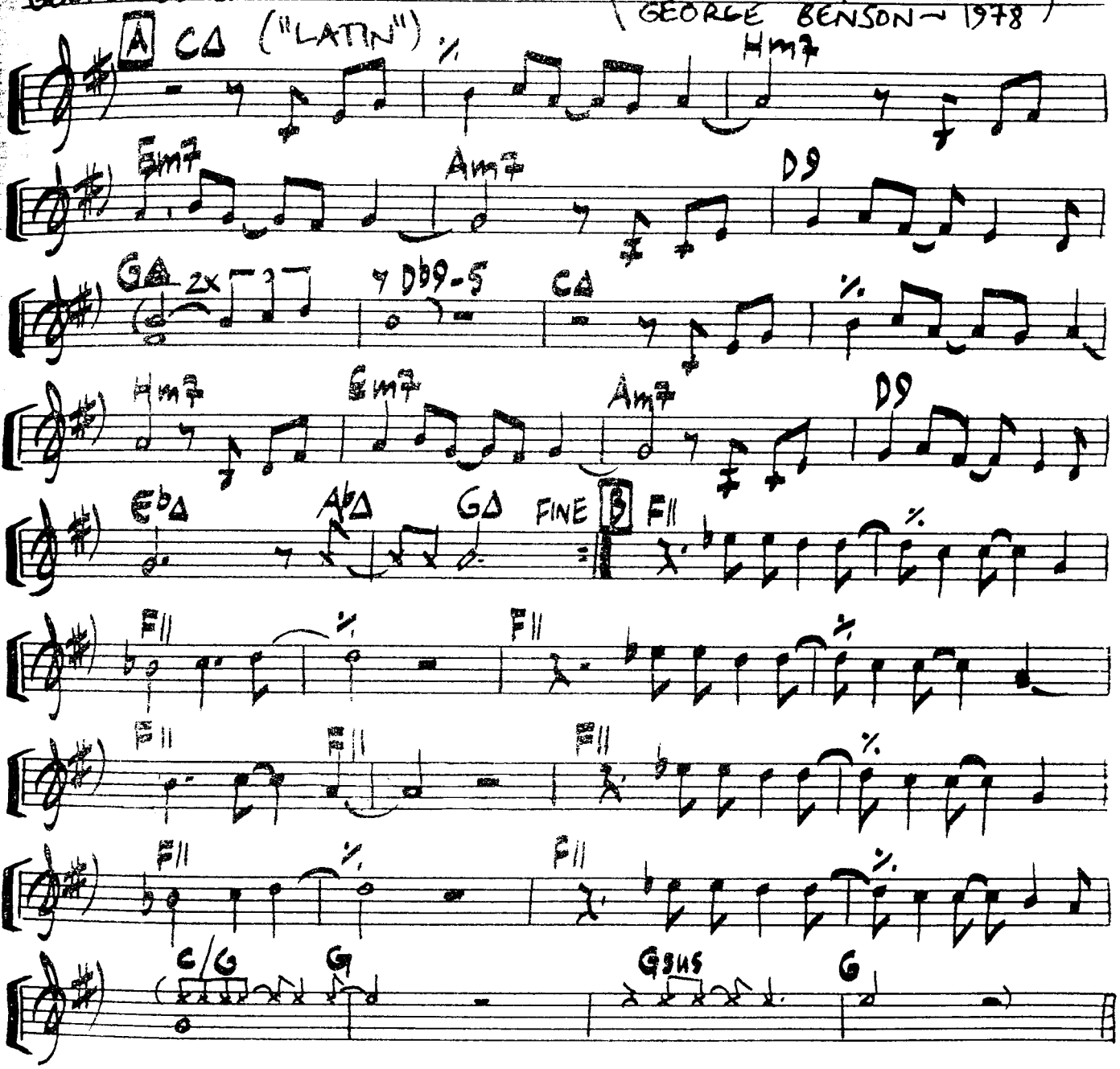
(WHAT A FOOL BELIEVES - 7)



WEEKEND IN L.A.

WRITTEN BY:
GEORGE BENSON

(FROM THE RECORD:
"WEEKEND IN L.A."
GEORGE BENSON ~ 1978)



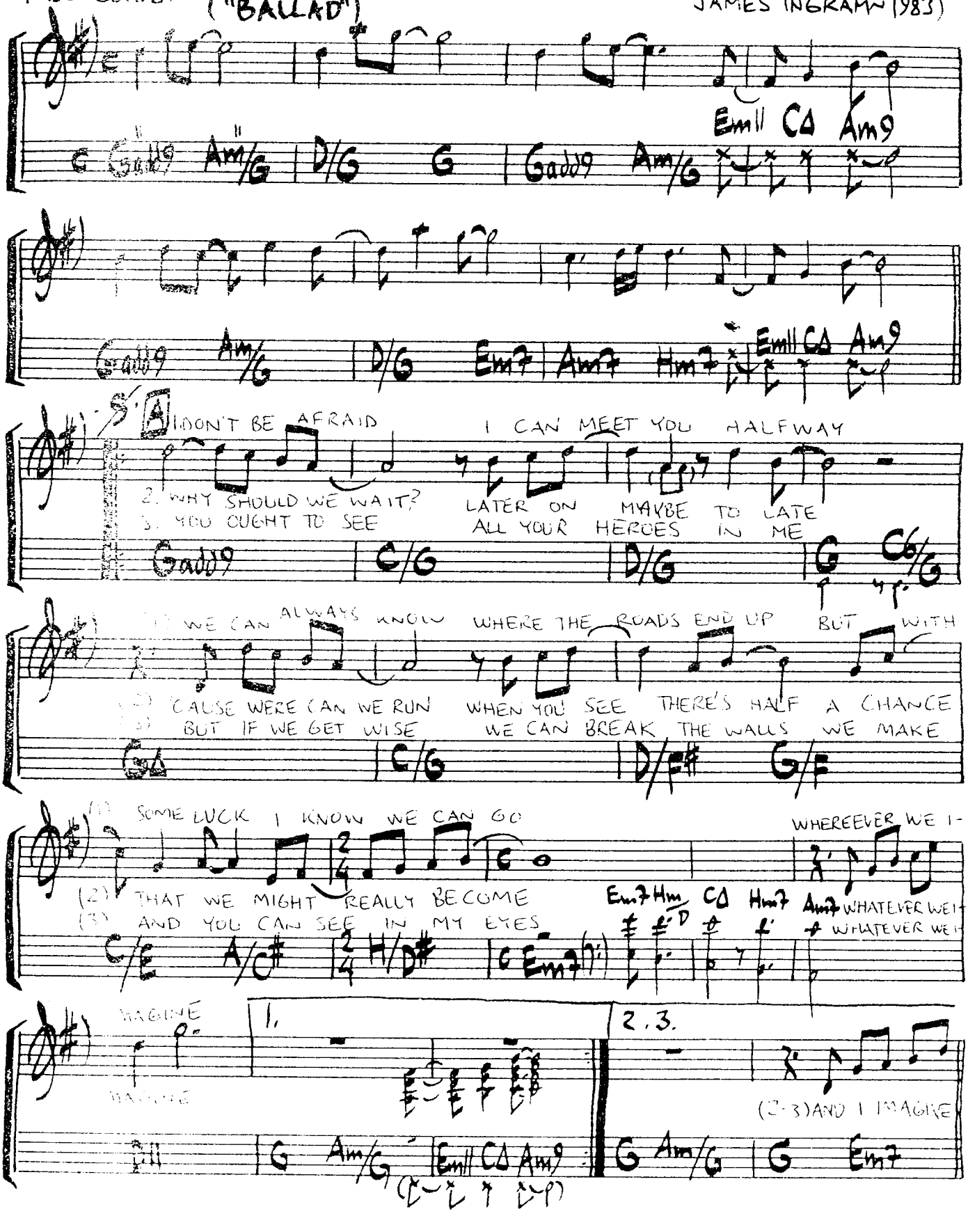
SOLOS:

(16 bars)

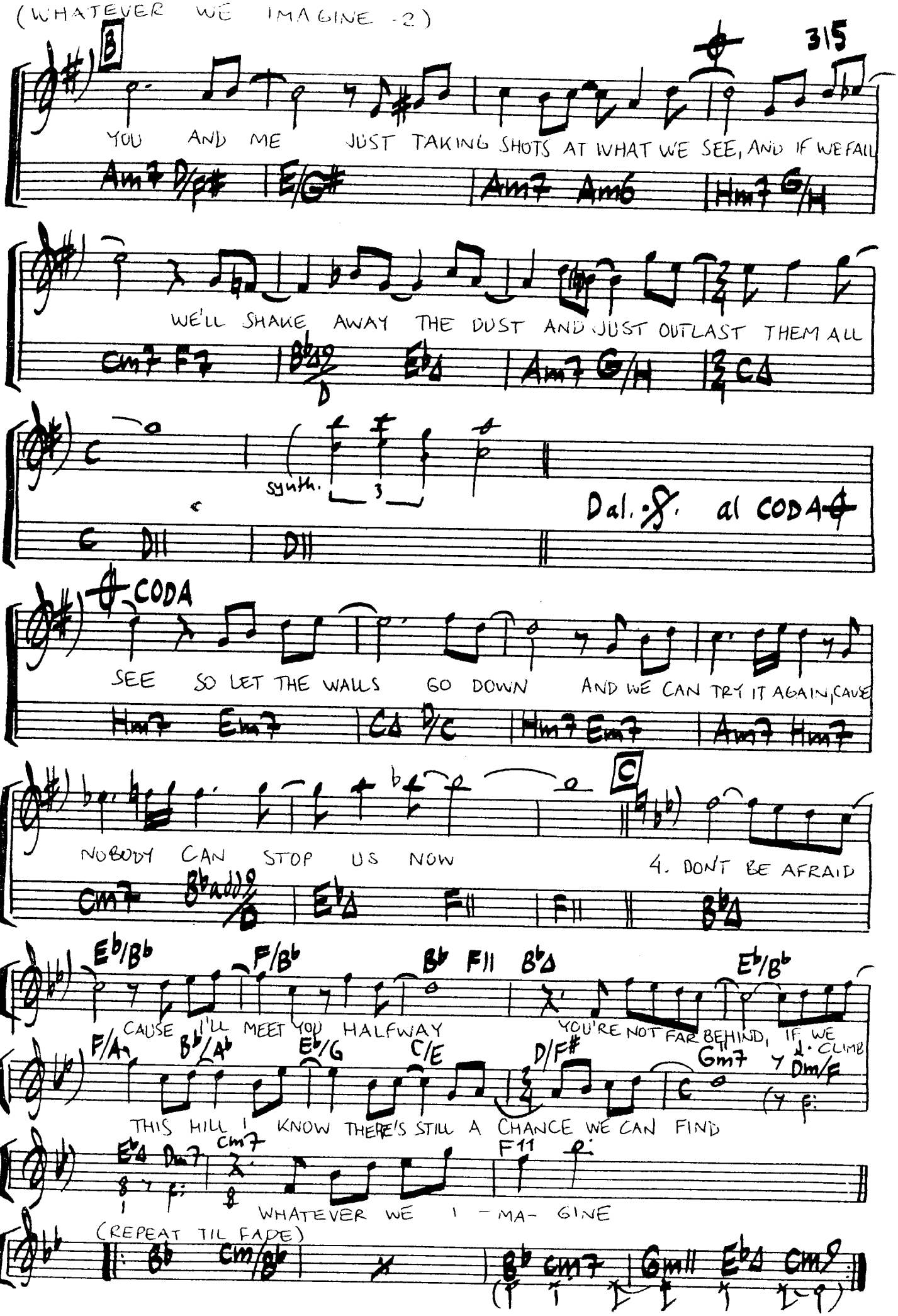
WHATEVER WE IMAGINE

WRITTEN BY: DAVID FOSTER, JEREMY LUBBOCK & PAUL GORDEN ("BALLAD")

(FROM THE RECORD: "IT'S YOUR NIGHT" ~JAMES INGRAM 1983)



(WHATEVER WE IMAGINE -2)

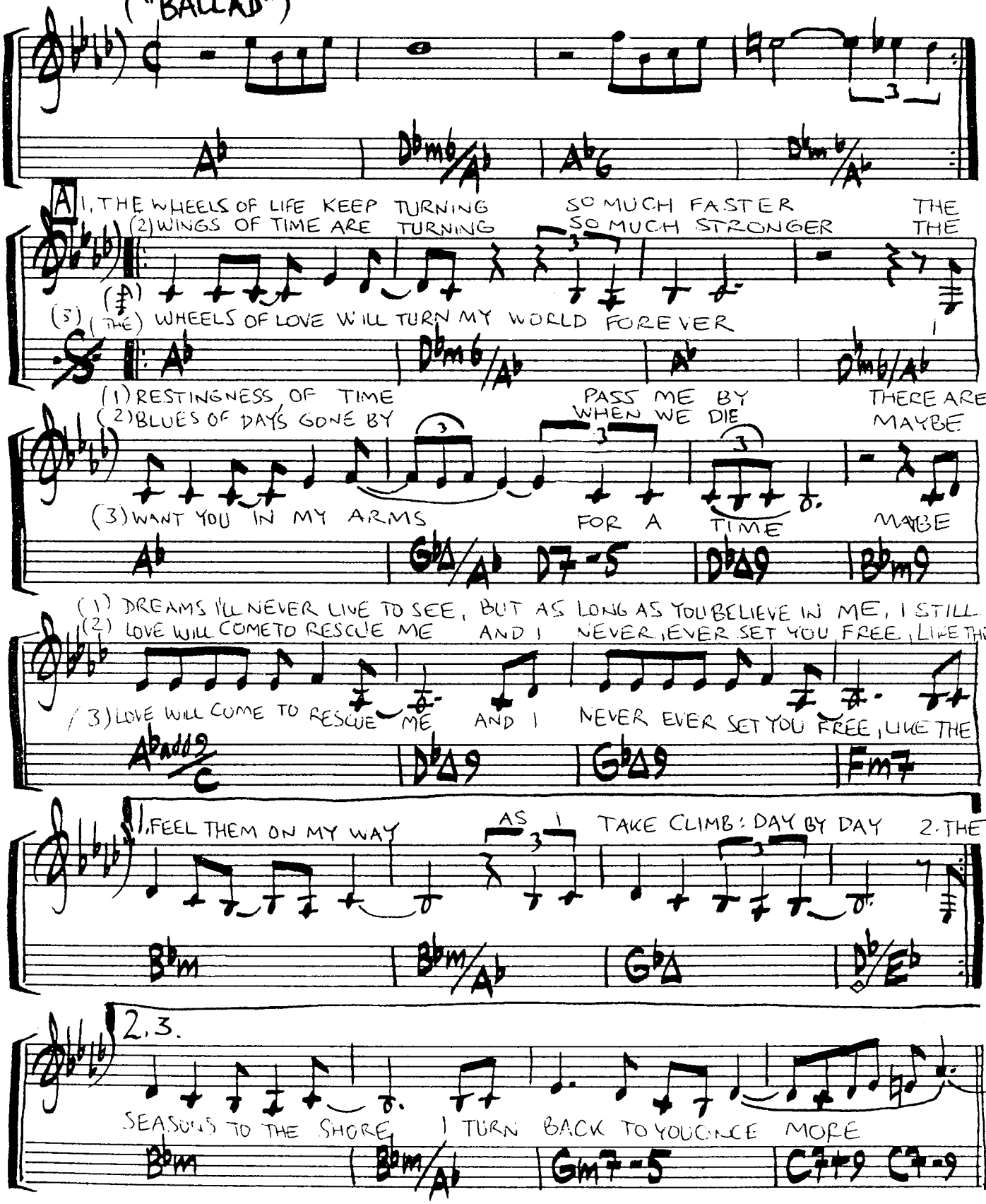


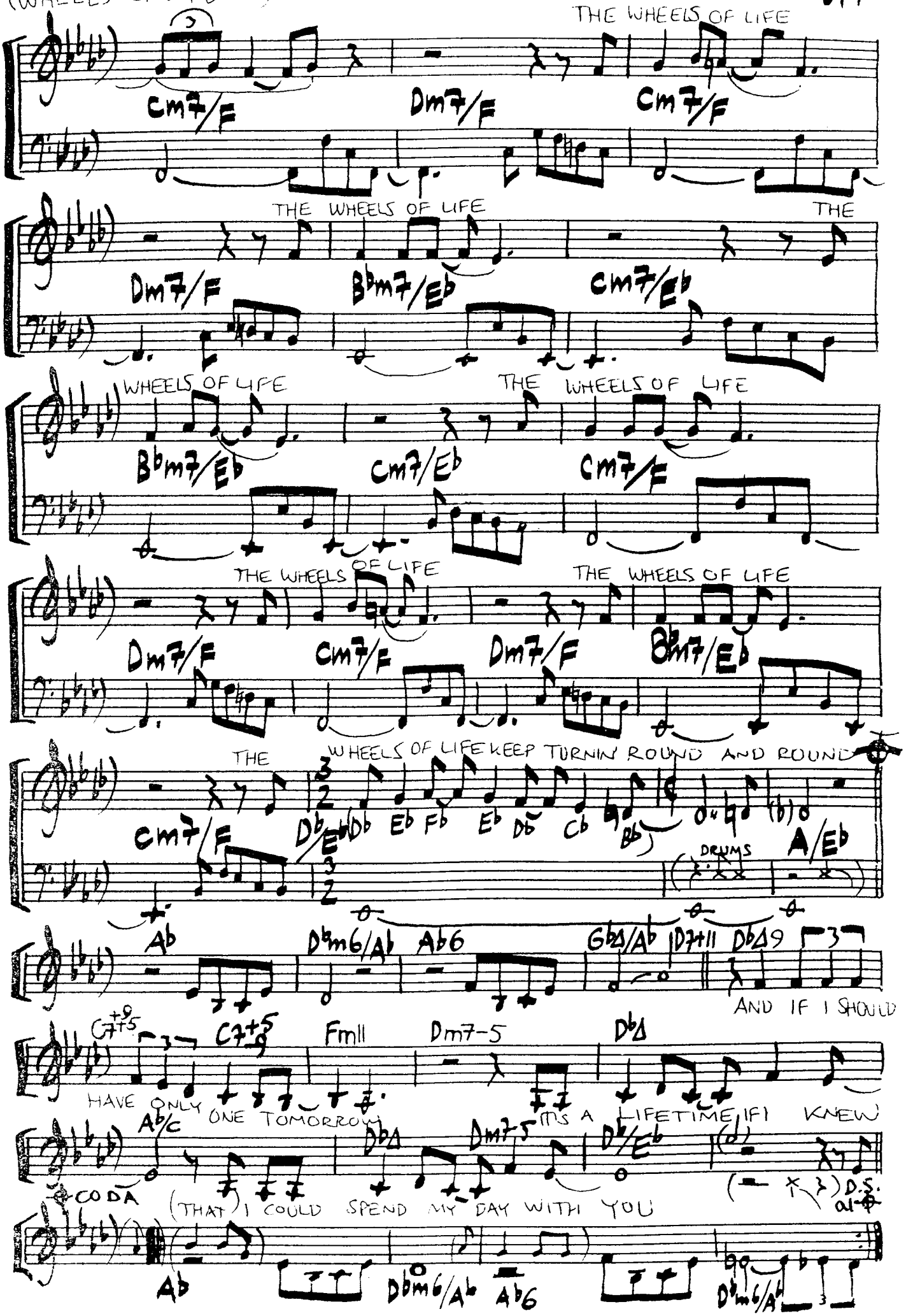
WHEELS OF LIFE

WRITTEN BY:
GINO VANNELLI

(FROM "BROTHER TO BROTHER"
GINO VANNELLI IN 1978)

("BALLAD")



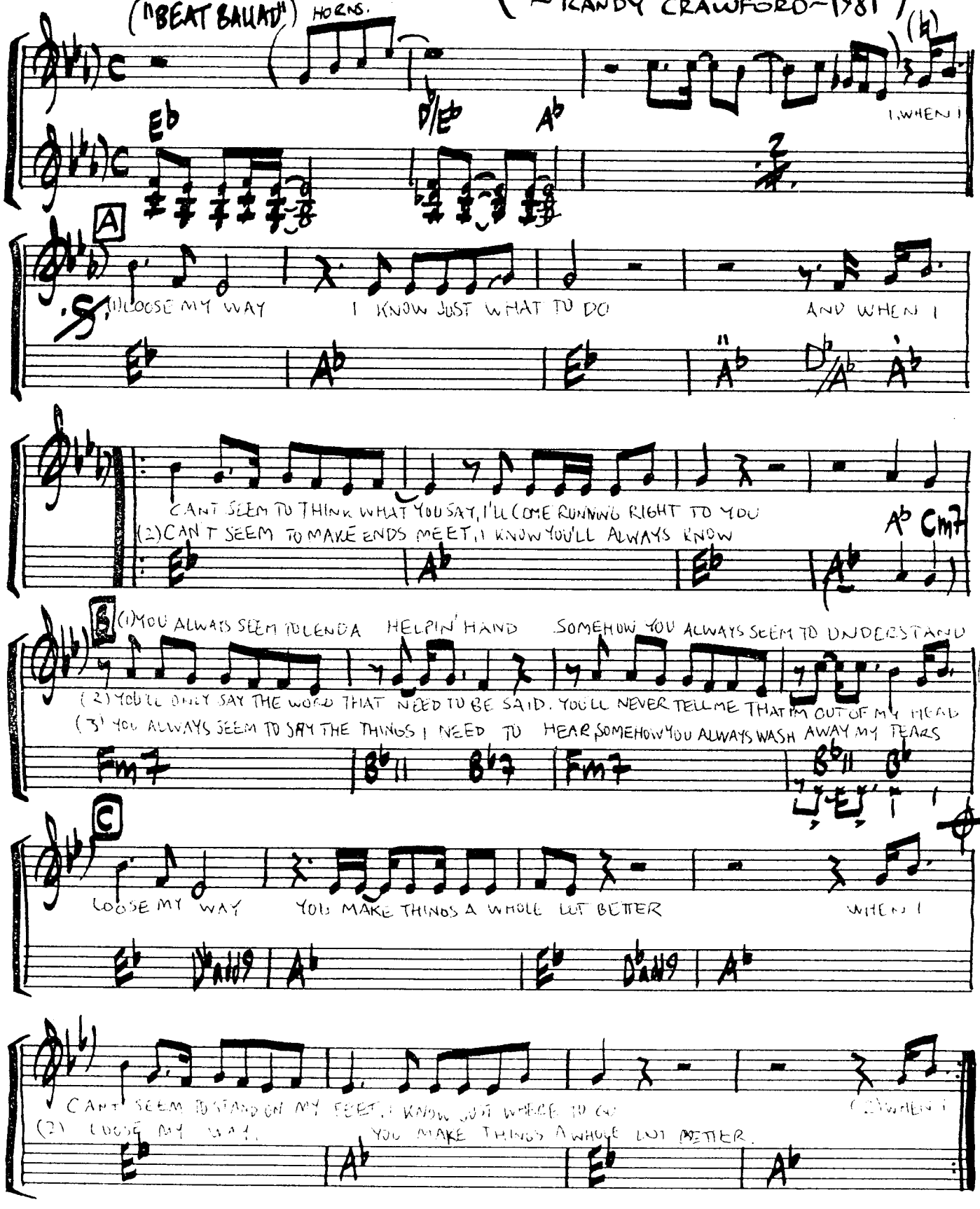

THE WHEELS OF LIFE
Cm7/F
Dm7/F
Cm7/F
THE WHEELS OF LIFE
THE
Dm7/F
Bbm7/Eb
Cm7/Eb
WHEELS OF LIFE
Bbm7/Eb
Cm7/Eb
THE WHEELS OF LIFE
Cm7/F
THE WHEELS OF LIFE
Dm7/F
Cm7/F
Dm7/F
THE WHEELS OF LIFE
Bbm7/Eb
THE
WHEELS OF LIFE KEEP TURNIN ROUND AND ROUND
Cm7/F
Db/Eb
Db Eb Fb Eb Db Cb Bb
DRUMS
A/Eb
Ab
Dbm6/Ab
Ab6
Gb△/Ab
D7+11
Db△9
AND IF I SHOULD
C7+9+5
C7+5
Fm11
Dm7-5
Db△
HAVE ONLY ONE TOMORROW
ITS A LIFETIME IF I KNEW
Ab/C
Db△
Dm7-5
Db/Eb
D.S. al
CODA
(THAT) I COULD SPEND MY DAY WITH YOU
Ab
Dbm6/Ab
Ab6
Dbm6/Ab

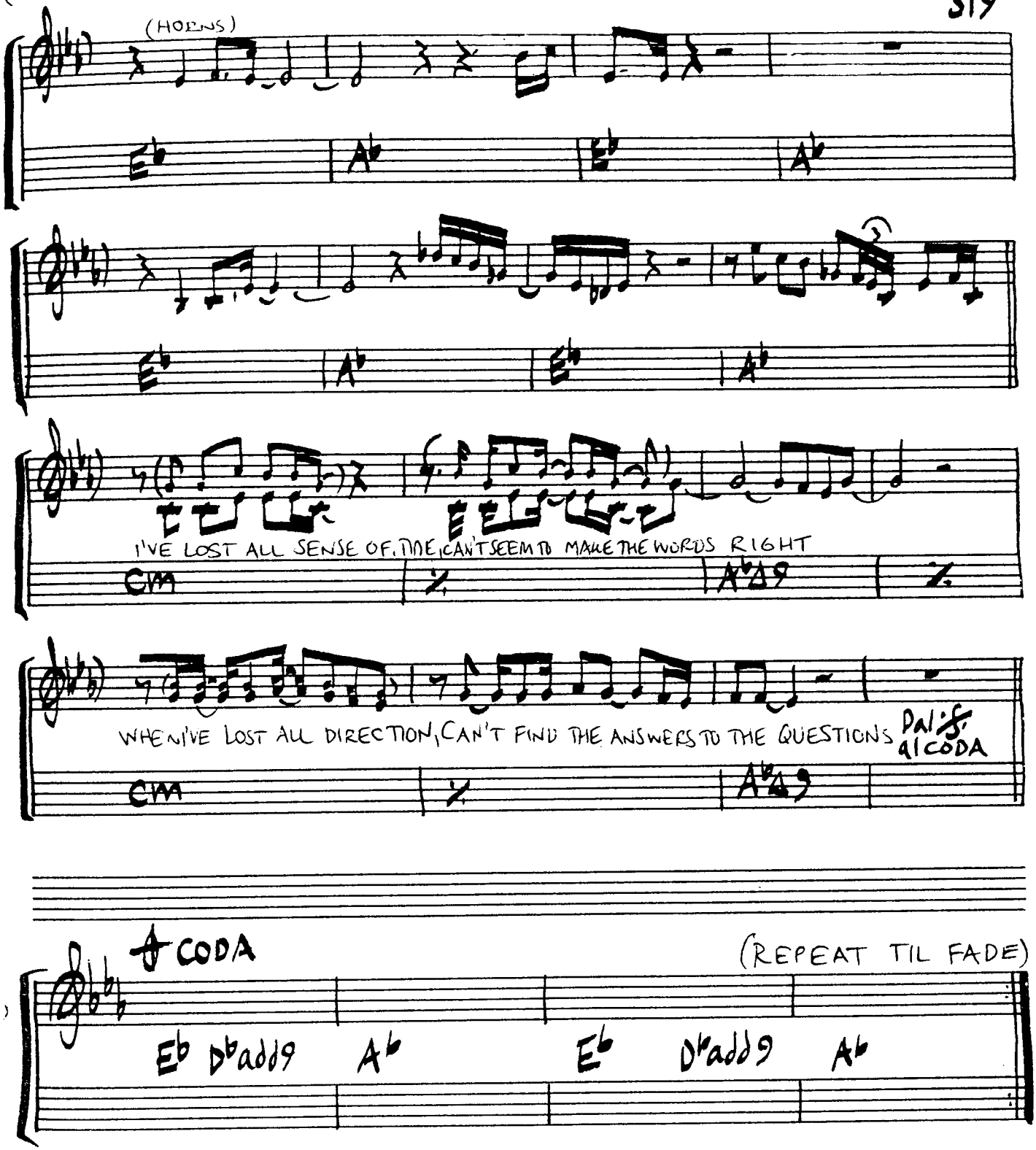
WHEN I LOOSE MY WAY

WRITTEN BY:
TURLEY RICHARDS

("BEAT BALLAD")

("FROM THE RECORD:
"SECRET COMBINATIONS"
~ RANDY CRAWFORD ~ 1981)




(HORNS)
I'VE LOST ALL SENSE OF TIME, CAN'T SEEM TO MAKE THE WORDS RIGHT
CM
A♭Δ9
WHEN I'VE LOST ALL DIRECTION, CAN'T FIND THE ANSWERS TO THE QUESTIONS
Dal ♯ al CODA
CM
A♭Δ9
CODA
(REPEAT TIL FADE)
E♭
D♭add9
A♭
E♭
D♭add9
A♭

WITHOUT YOU

MUSIC: BILL CHAMPLIN
LYRICS: AMBER DI LENA & BILL CHAMPLIN

("HAMPAD FRAN LP: "RUNAWAY" ~ BILL CHAMPLIN - 1981)

("BEAT")

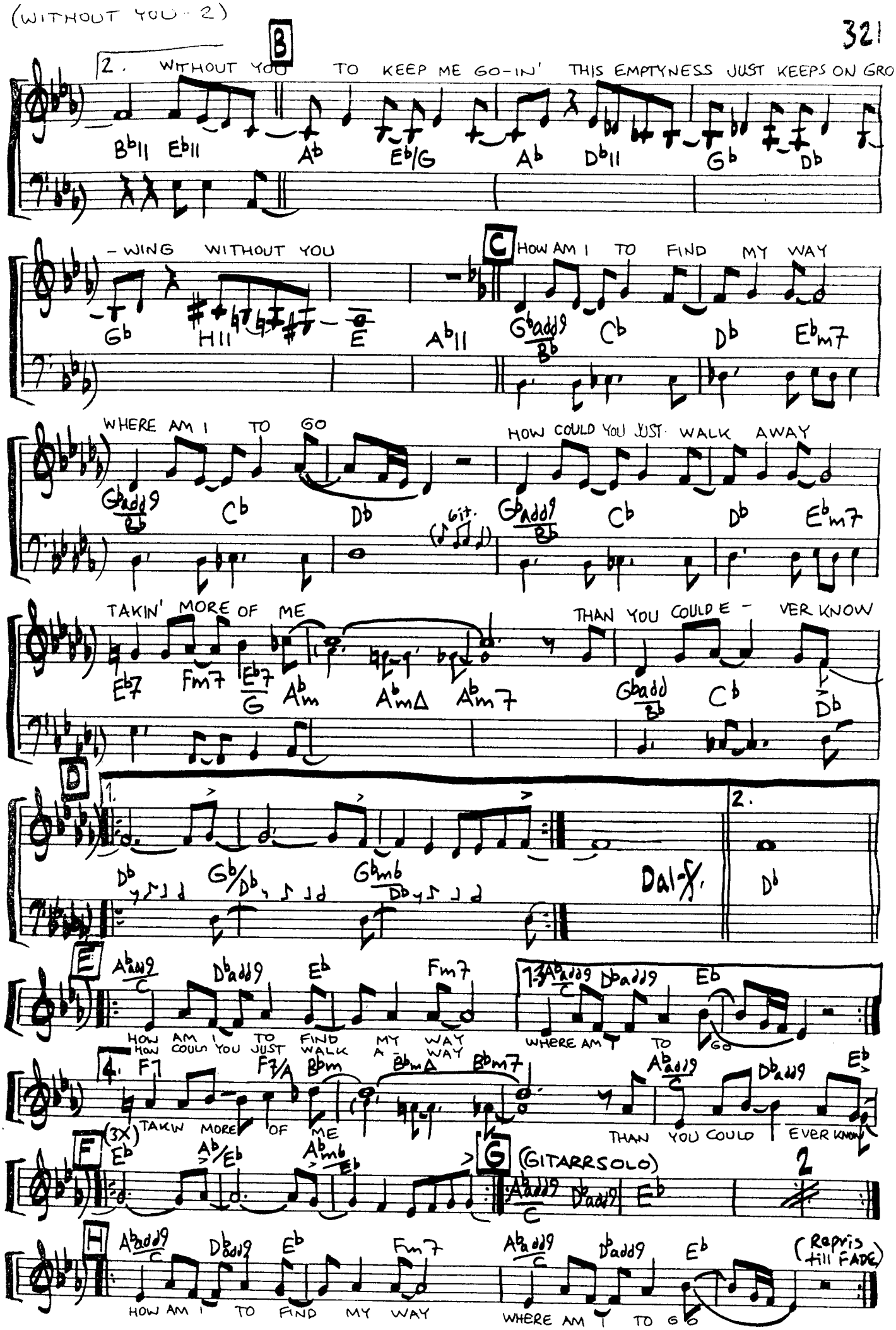
(TRUMPET)

A

1. I CAN NO LONGER TAKE IT — I'M FINDIN IT HARD TO DO
HOW AM I GONNA SHAKE IT — I CAN'T TELL MY HEART WHAT TO DO
2. I'M GONNA HAVE TO MAKE IT — I MADE IT BEFORE WITHOUT YOU
I NEVER THOUGHT YOU'D BREAK IT — BUT YOU BROKE YOUR LOVE IN TWO

(bass 2x)

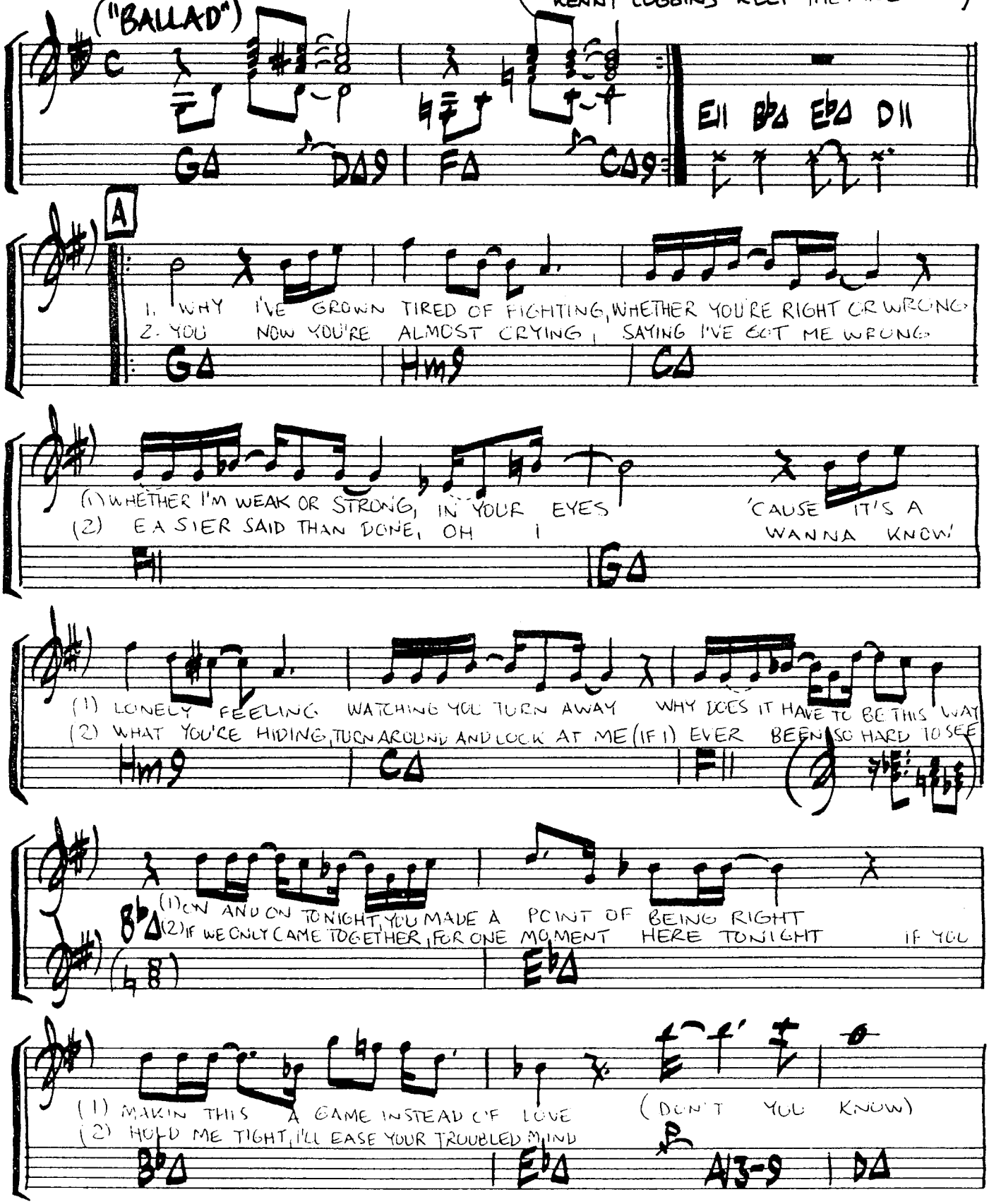
(1) MAKIN' BELIEVE I'LL MAKE IT WITHOUT YOU
WHY EVEN TRY TO FAKE IT WITHOUT YOU
(2) THE LOVE THAT I WON I'M NOT STRONG ENOUGH TO LOSE
I'VE GOT NO PLACE TO TAKE IT WITHOUT YOU


B
2. WITHOUT YOU TO KEEP ME GO-IN' THIS EMPTYNESS JUST KEEPS ON GRO-
Bb11 Eb11 Ab Eb/G Ab Db11 Gb Db
-WING WITHOUT YOU
C
HOW AM I TO FIND MY WAY
Gb H11 E Ab11 Gbadd9/Bb Cb Db Ebm7
WHERE AM I TO GO
HOW COULD YOU JUST WALK AWAY
Gbadd9/Bb Cb Db Gbadd9/Bb Cb Db Ebm7
TAKIN' MORE OF ME
THAN YOU COULD E - VER KNOW
Eb7 Fm7 Eb7/G Abm AbmΔ Abm7 Gbadd/Bb Cb Db
D
1. 2.
Db Gb/Db Gbm6/Db Dal-%. Db
E
Abadd9/C Dbadd9 Eb Fm7
HOW AM I TO FIND MY WAY
HOW COULD YOU JUST WALK A - WAY
WHERE AM I TO GO
4. F7 F7/A Bbm BbmΔ Bbm7 Abadd9/C Dbadd9 Eb
TAKIN MORE OF ME
THAN YOU COULD EVER KNOW
(3X)
F
Eb Ab/Eb Abm6/Eb
G
(GITARRSOLO)
Abadd9/C Dbadd9 Eb 2
H
Abadd9/C Dbadd9 Eb Fm7 Abadd9/C Dbadd9 Eb
HOW AM I TO FIND MY WAY
WHERE AM I TO GO
(Repris till FADE)

WHO'S RIGHT (WHO'S WRONG)

WRITTEN BY:
RICHARD PAGE & KENNY LOGGINS

FROM THE RECORDS:
"PAGES" N FUTURE STREET
"JARREAU/CRAWFORD" N CASINO LIGHTS
"KENNY LOGGINS" KEEP THE FIRE



(WHO'S RIGHT - WHO'S WRONG)

SOMEONE'S HEART MIGHT GET BROKEN BEFORE TO LONG, IF WE KEEP ON PLAYING THIS GAME

Am6 A° GΔ Gm A7

B

WHO'S RIGHT, WHO'S WRONG WHEN LOVE IS GONE

GΔ D9Δ GΔ D9Δ

WHO'S RIGHT, WHO'S WRONG (FALSE OR

A7 F#/A# Hm7 C#7+5 F#m7 FΔ BbΔ

1. TRUE) 2. TRUE)

NEVER USED TO MATTER TO

EbΔ9-5 D7 EbΔ9-5

C (SAX SOLO)

C Em7 Em/D

C#m7 F#7sus4 F#7+5 Hm7 BbΔ A7

(INSTR.)

GΔ D9Δ FΔ C9 BbΔ FΔ9 AbΔ DbΔ9 GbΔ#11 F7

BbΔ WHO'S RIGHT FΔ9 WHO'S WRONG C7

BbΔ WHEN LOVE IS GONE FΔ

1, 3...

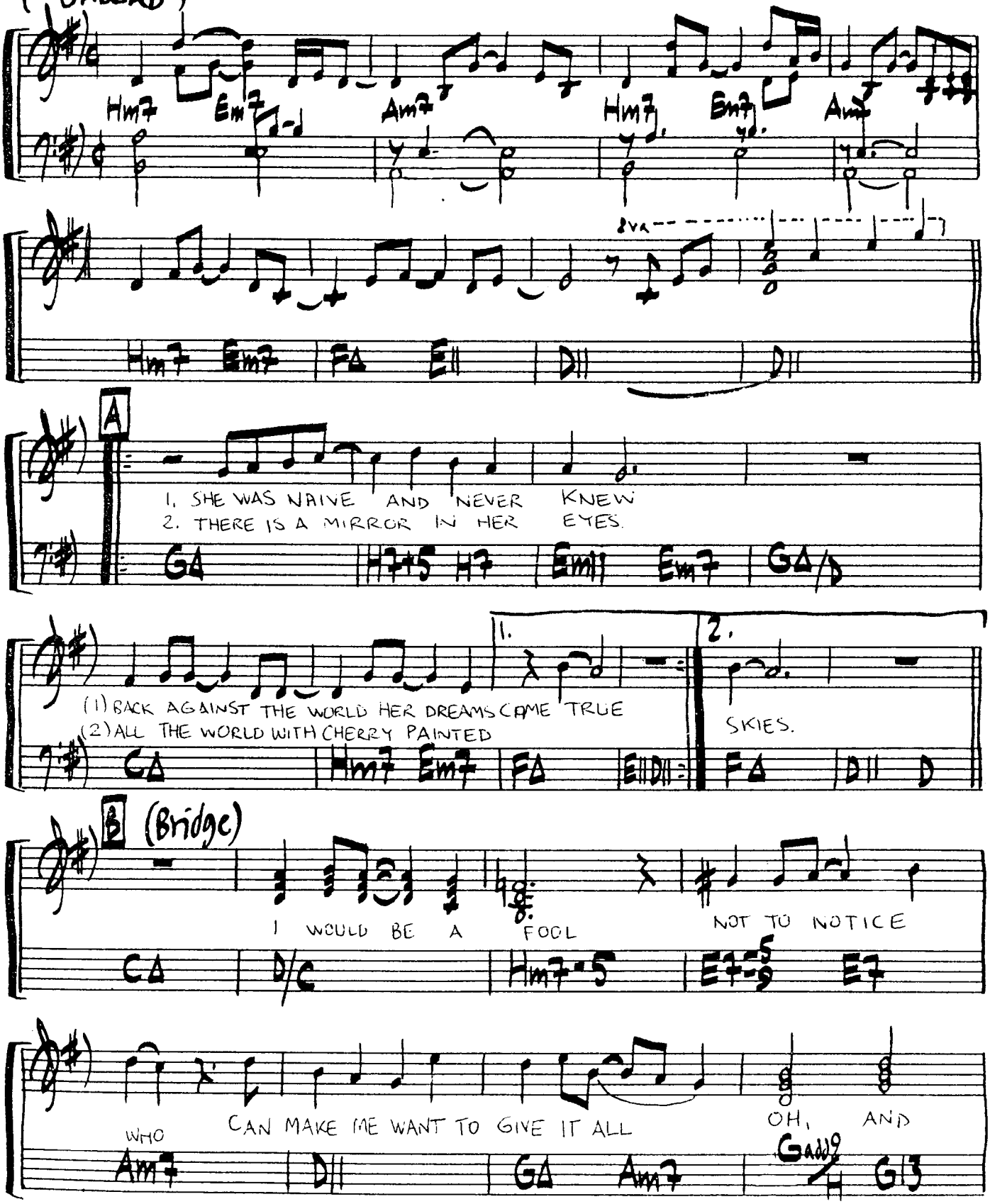
2, 4...

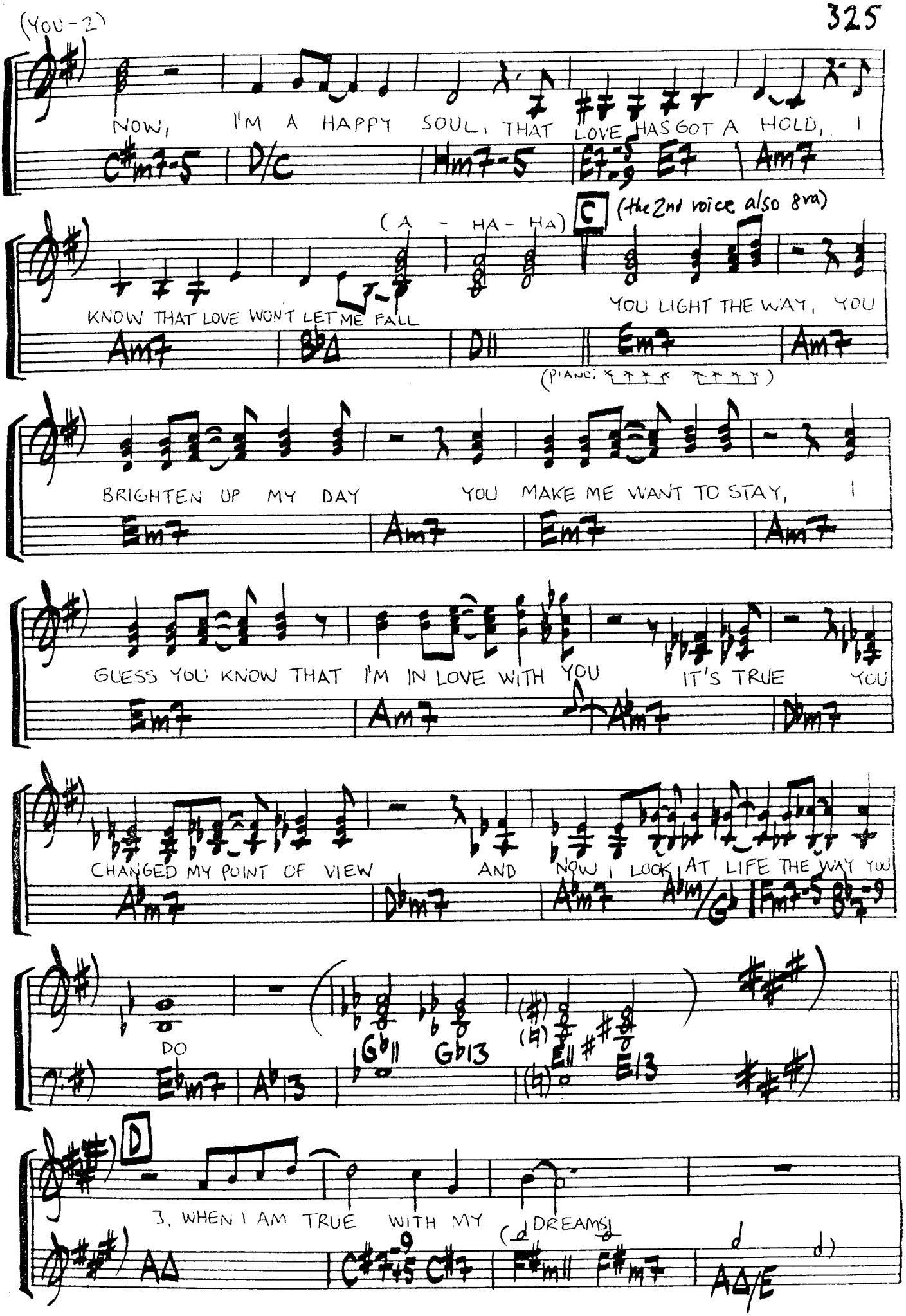
C7 H7-5 AbΔ DbΔ9 GbΔ#11 F7

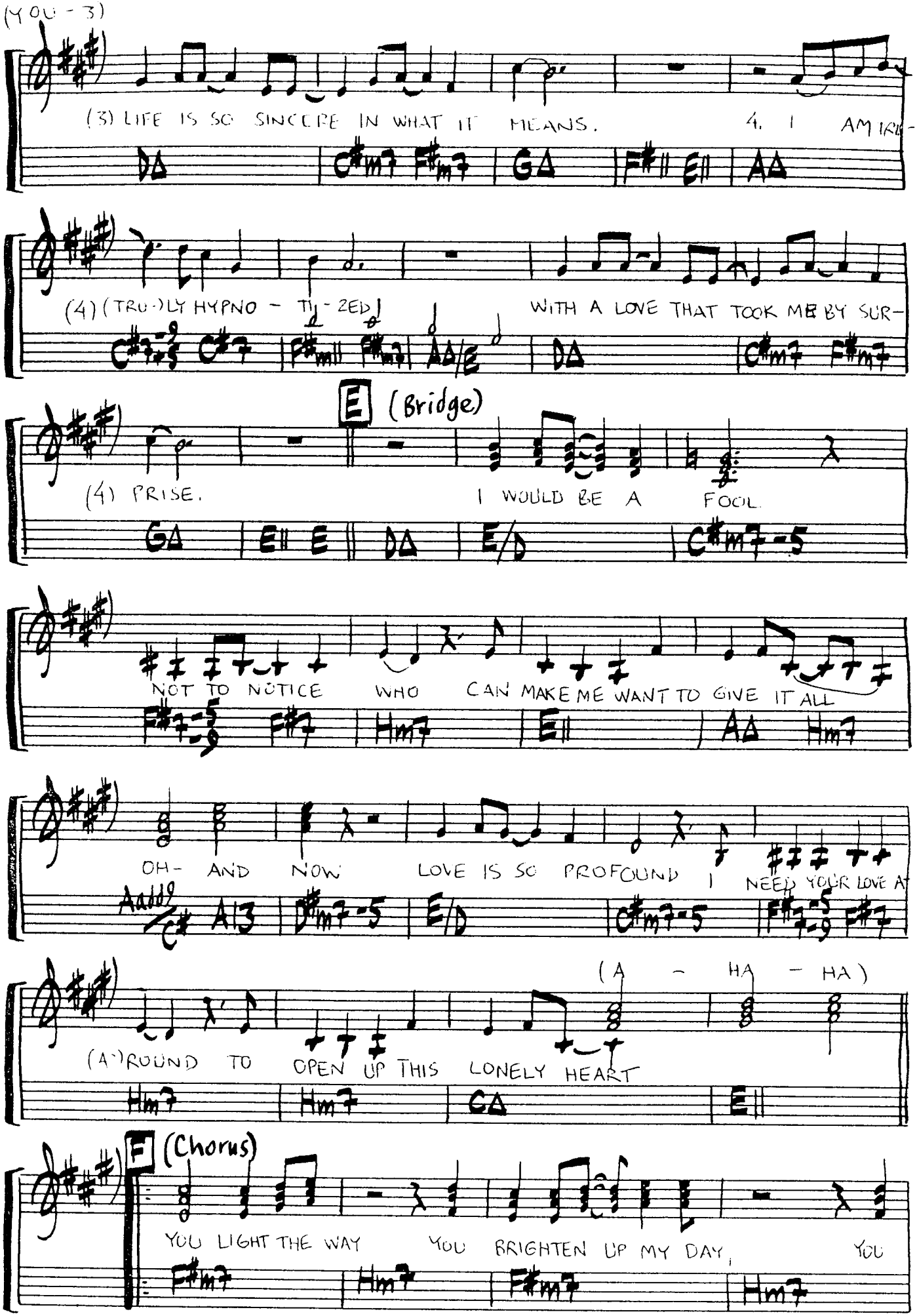
YOU

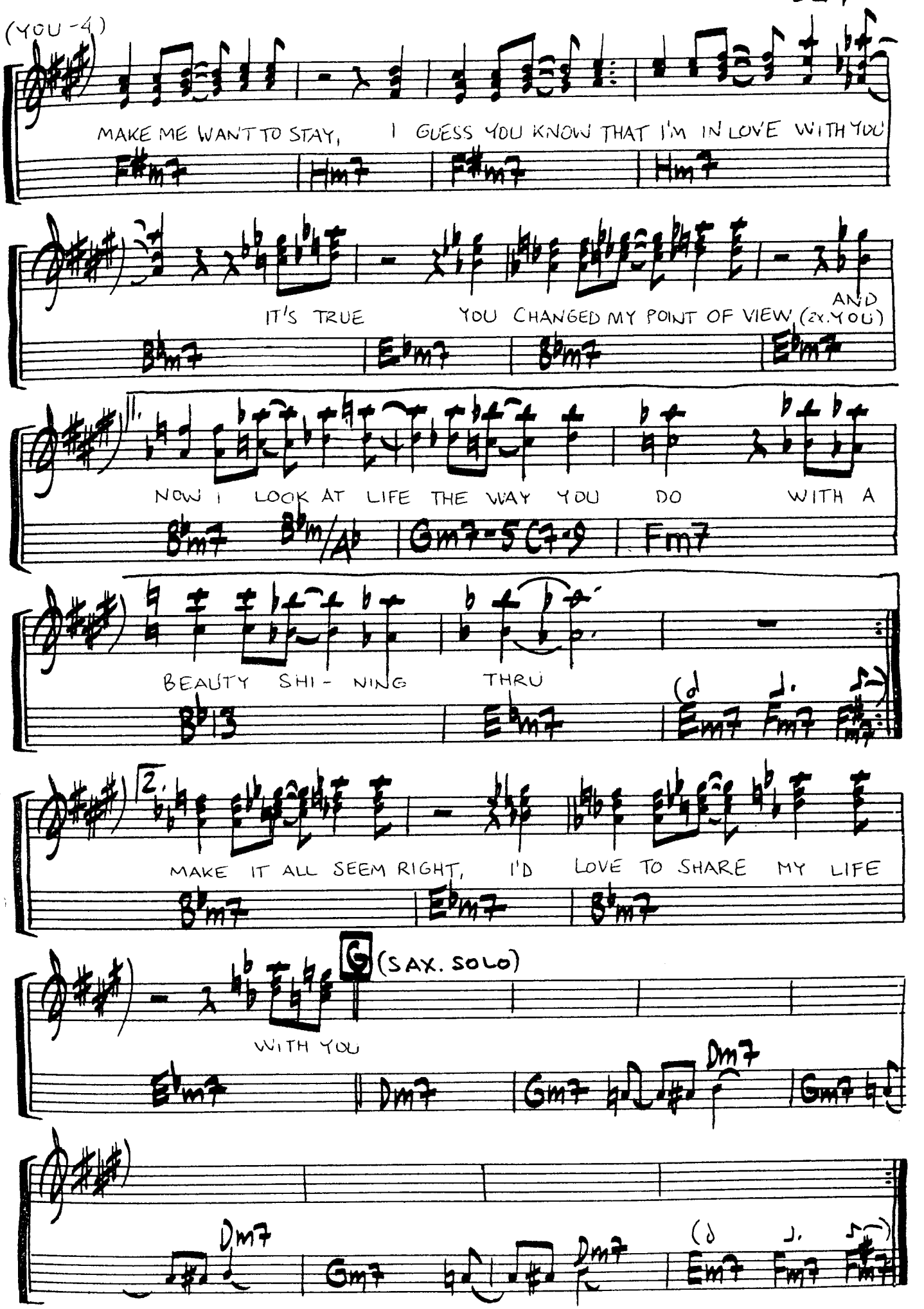
WRITTEN BY: MAURICE WHITE, DAVID FOSTER & BRENDA RUSSELL ("BALLAD")

(FROM THE RECORD; "FACES" EARTH, WIND & FIRE ~ 1980)




(YOU-2)
NOW, I'M A HAPPY SOUL, THAT LOVE HAS GOT A HOLD, I
C#m7-5 D/C Hm7-5 E7-9 E7 Am7
(A - HA - HA)
C
(the 2nd voice also 8va)
KNOW THAT LOVE WON'T LET ME FALL
YOU LIGHT THE WAY, YOU
Am7 Bb Δ D11 Em7 Am7
(PIANO:
BRIGHTEN UP MY DAY
YOU MAKE ME WANT TO STAY, I
Em7 Am7 Em7 Am7
GUESS YOU KNOW THAT I'M IN LOVE WITH YOU
IT'S TRUE
YOU
Em7 Am7 Abm7 Dbm7
CHANGED MY POINT OF VIEW
AND
NOW I LOOK AT LIFE THE WAY YOU
Abm7 Dbm7 Abm7 Abm/Gb Fm7-5 Bb7-9
DO
Ebm7 Ab13 Gb11 Gb13 E11 E13
D
3. WHEN I AM TRUE WITH MY
(DREAMS)
A Δ C#7-5 C#7 F#m11 F#m7 A Δ/E


(YOU - 3)
(3) LIFE IS SO SINCERE IN WHAT IT MEANS.
4. I AM IRR-
(4) (TRU-)LY HYPNO - TI - ZED
WITH A LOVE THAT TOOK ME BY SUR-
E (Bridge)
(4) PRISE.
I WOULD BE A FOOL
NOT TO NOTICE WHO CAN MAKE ME WANT TO GIVE IT ALL
OH- AND NOW LOVE IS SO PROFOUND I NEED YOUR LOVE A-
(A - HA - HA)
(A-)ROUND TO OPEN UP THIS LONELY HEART
F (Chorus)
YOU LIGHT THE WAY YOU BRIGHTEN UP MY DAY, YOU

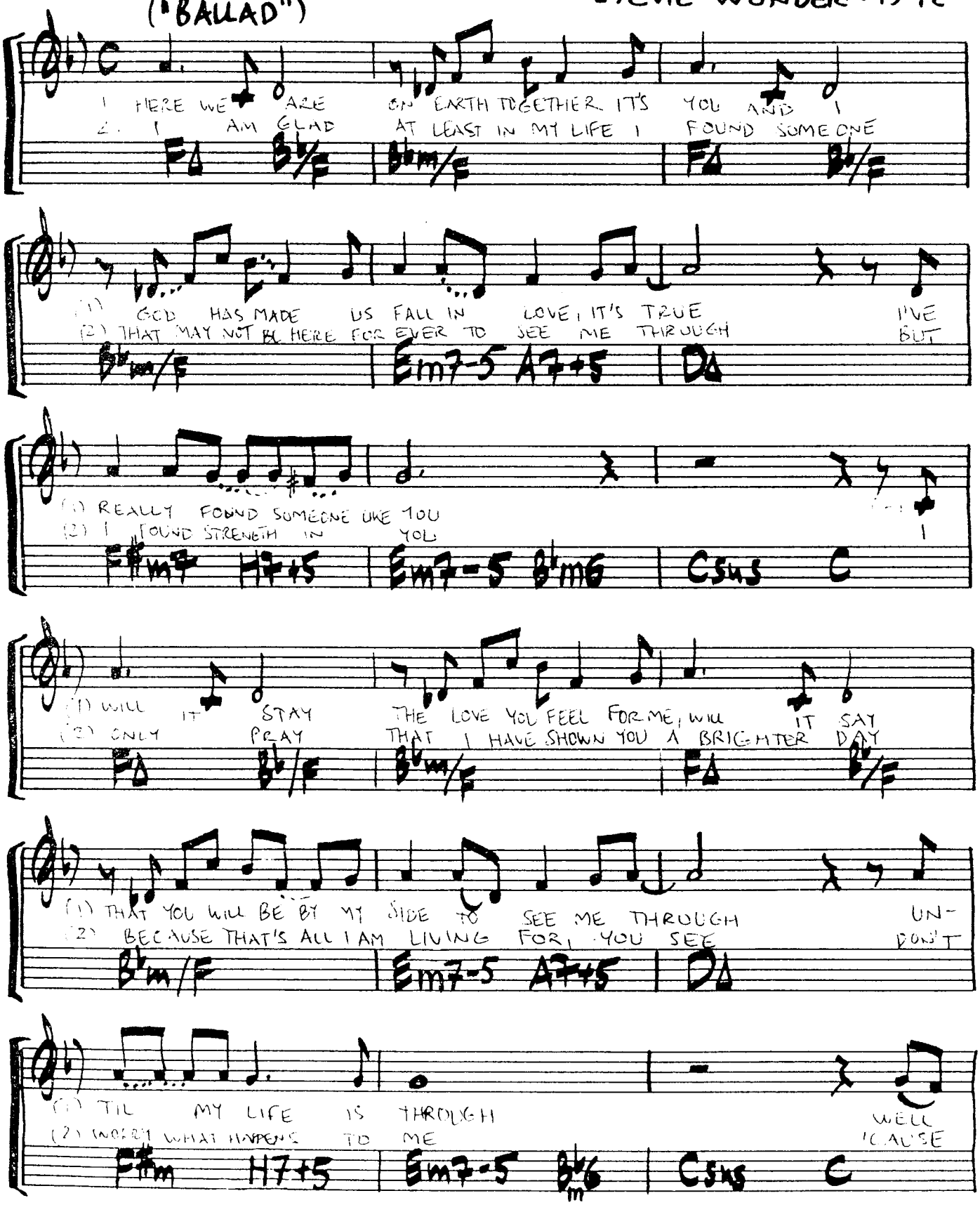

(YOU-4)
MAKE ME WANT TO STAY, I GUESS YOU KNOW THAT I'M IN LOVE WITH YOU
F#m7 Bm7 F#m7 Bm7
IT'S TRUE YOU CHANGED MY POINT OF VIEW AND (2x. YOU)
Bbm7 Ebm7 Bbm7 Ebm7
NOW I LOOK AT LIFE THE WAY YOU DO WITH A
Bbm7 Bbm/Ab Gm7-5 C7-9 Fm7
BEAUTY SHI - NING THRU
Eb13 Ebm7 Em7 Fm7 F#m7
2.
MAKE IT ALL SEEM RIGHT, I'D LOVE TO SHARE MY LIFE
Bbm7 Ebm7 Bbm7
G (SAX. SOLO)
WITH YOU
Ebm7 Dm7 Gm7 Dm7 Gm7
Dm7 Gm7 Dm7 Em7 Fm7 F#m7

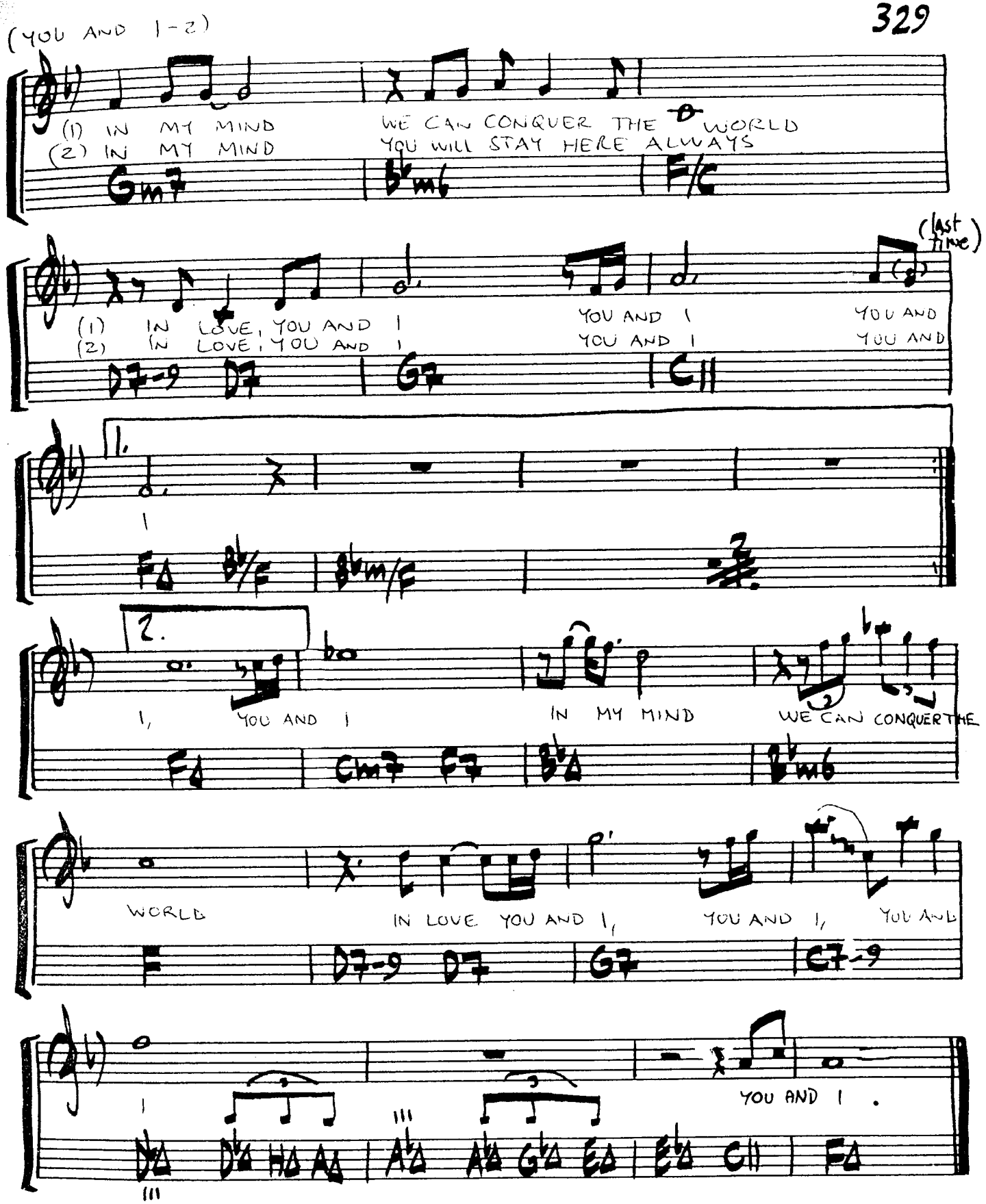
YOU AND I

WRITTEN BY:
STEVIE WONDER

(FROM THE RECORD:
"TALKING BOOK" ON
~STEVIE WONDER~ 1972)

("BALLAD")




(YOU AND I-2)
(1) IN MY MIND WE CAN CONQUER THE WORLD
(2) IN MY MIND YOU WILL STAY HERE ALWAYS

(last time)
(1) IN LOVE, YOU AND I YOU AND I YOU AND
(2) IN LOVE, YOU AND I YOU AND I YOU AND

I, YOU AND I IN MY MIND WE CAN CONQUER THE

WORLD IN LOVE YOU AND I, YOU AND I, YOU AND

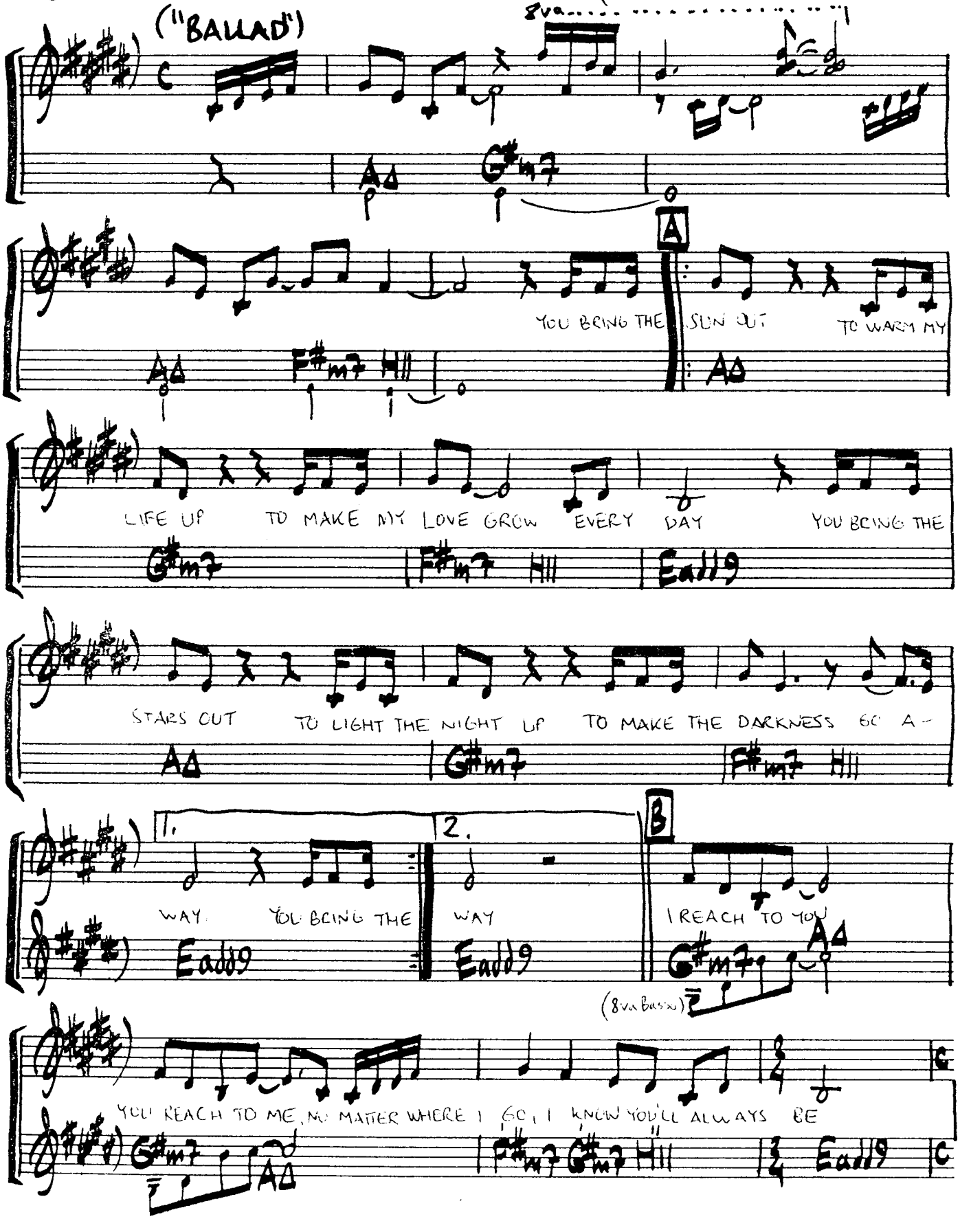
I YOU AND I.

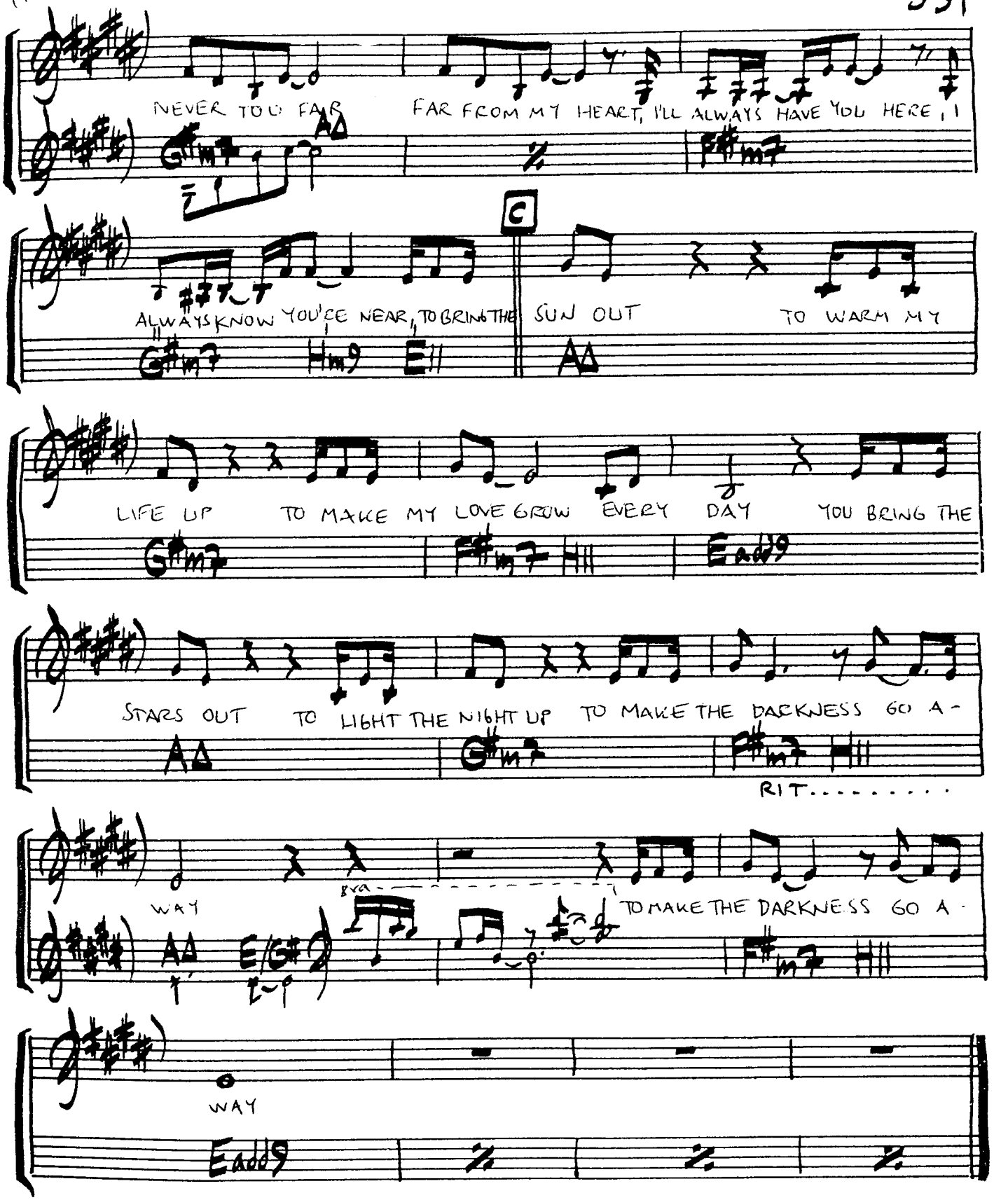
YOU BRING THE SUN OUT

WRITTEN BY: TOM SNOW, JESSE DIXON

(FROM THE RECORD: "SECRET COMBINATION" BY RANDY CRAWFORD - 1988)

("BALLAD")

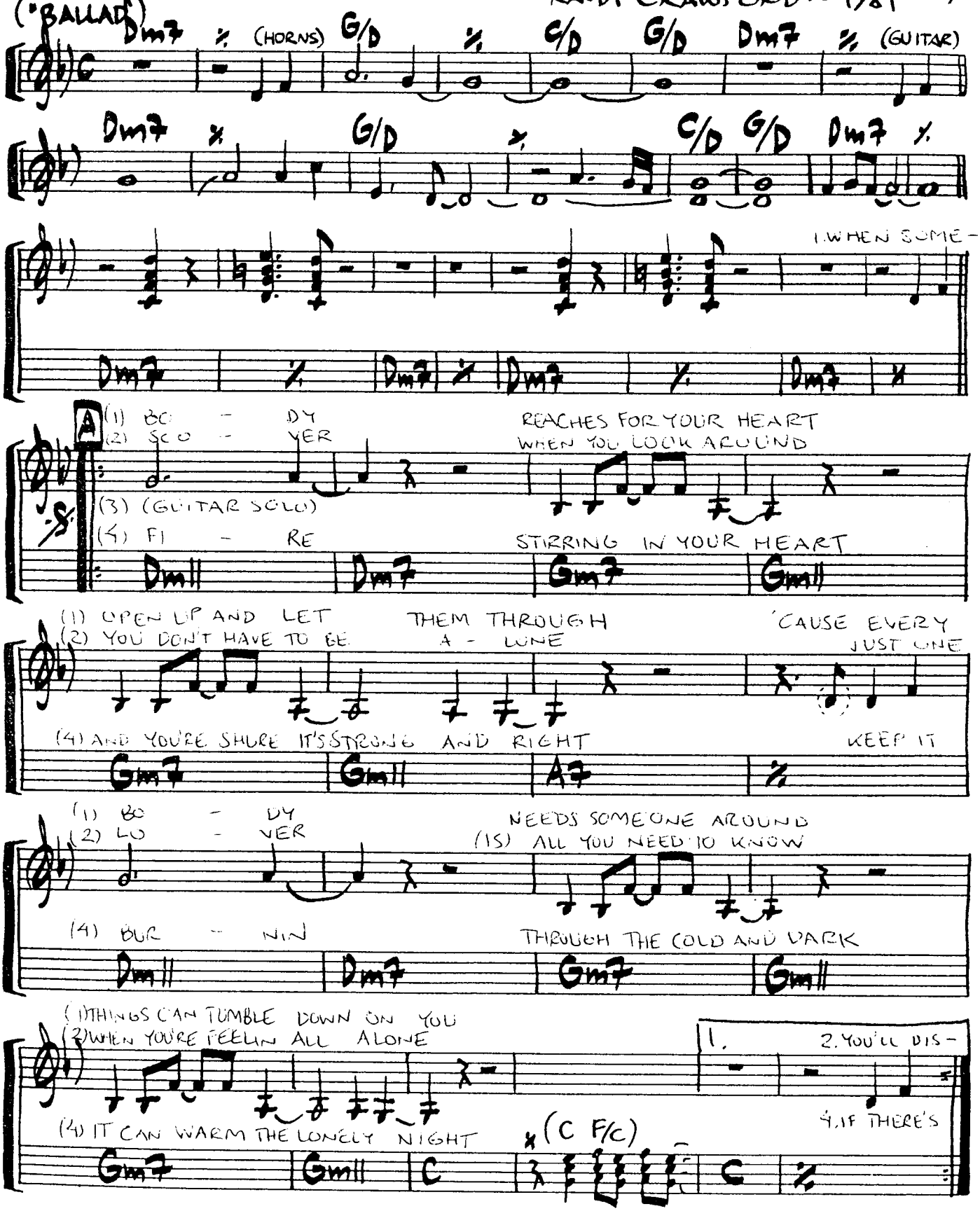


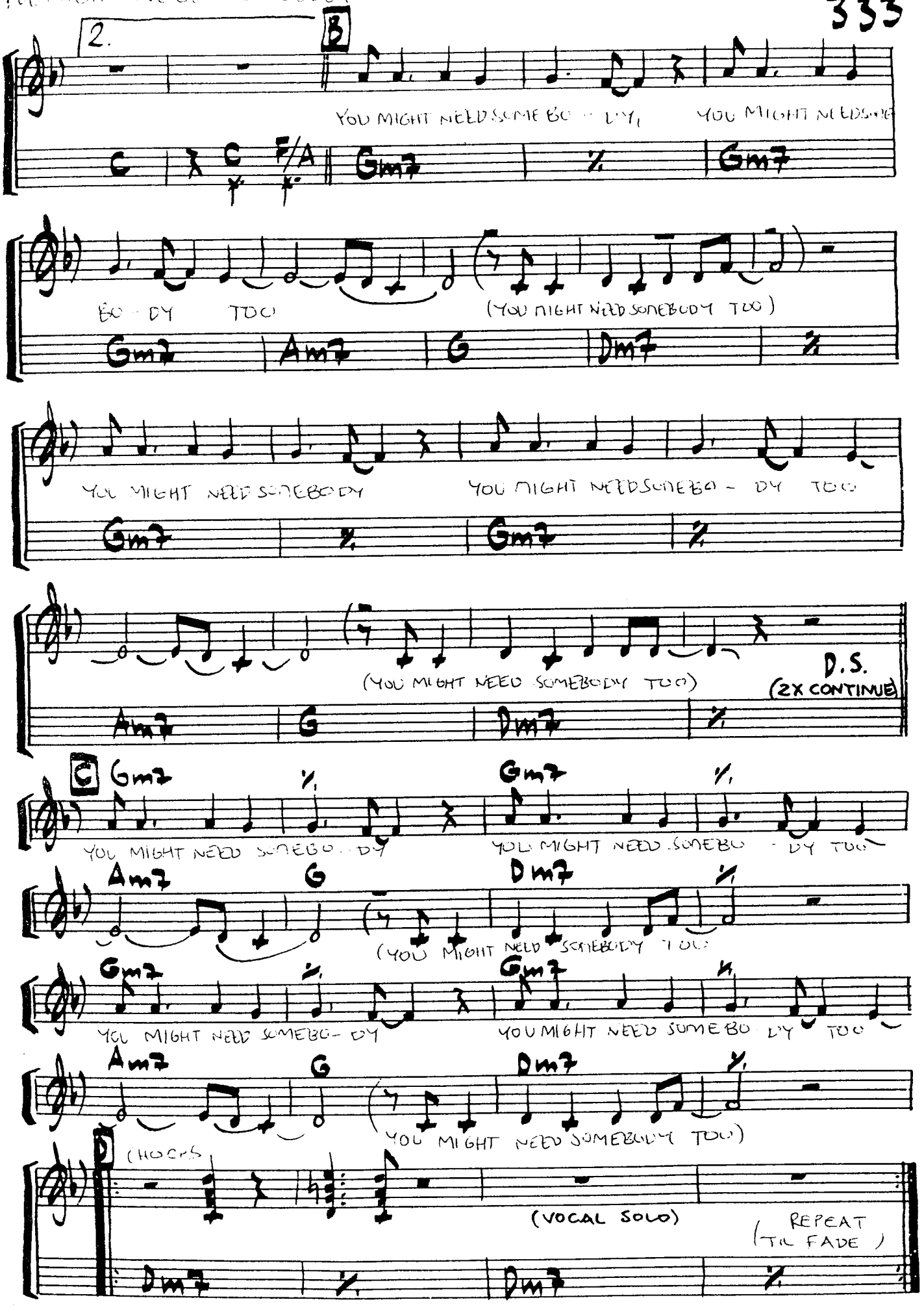

NEVER TOO FAR
FAR FROM MY HEART, I'LL ALWAYS HAVE YOU HERE, I
ALWAYS KNOW YOU'RE NEAR, TO BRING THE
SUN OUT
TO WARM MY
LIFE UP
TO MAKE MY LOVE GROW
EVERY
DAY
YOU BRING THE
STARS OUT
TO LIGHT THE NIGHT UP
TO MAKE THE DARKNESS GO A-
RIT.....
WAY
8va
TO MAKE THE DARKNESS GO A-
WAY

YOU MIGHT NEED SOMEBODY

WRITTEN BY: TOM SNOW & NAN O'BYRNE

(FROM THE RECORD: "SECRET COMBINATION" © RANDY CRAWFORD © 1981)

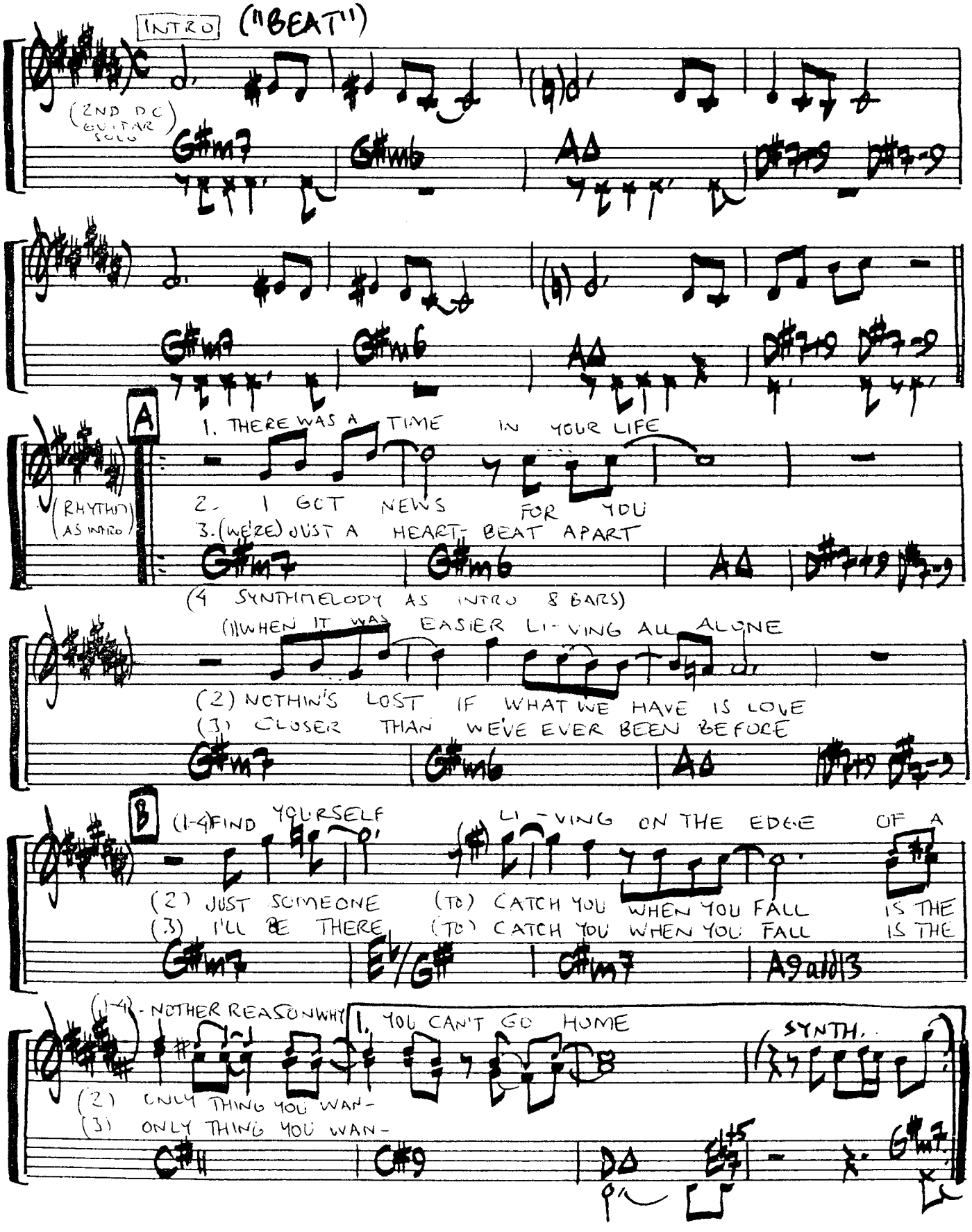



2.
B
YOU MIGHT NEED SOMEBO - DY,
YOU MIGHT NEEDSOME
C
F/A
Gm7
BO - DY TOO
(YOU MIGHT NEED SOMEBODY TOO)
Am7
G
Dm7
YOU MIGHT NEED SOMEBODY
YOU MIGHT NEEDSOMEBO - DY TOO
(YOU MIGHT NEED SOMEBODY TOO)
D.S.
(2X CONTINUE)
C
YOU MIGHT NEED SOMEBO - DY
YOU MIGHT NEED SOMEBO - DY TOO
(YOU MIGHT NEED SOMEBODY TOO)
YOU MIGHT NEED SOMEBO - DY
YOU MIGHT NEED SOMEBO - DY TOO
(YOU MIGHT NEED SOMEBODY TOO)
D
(HORNS)
(VOCAL SOLO)
(REPEAT TIL FADE)

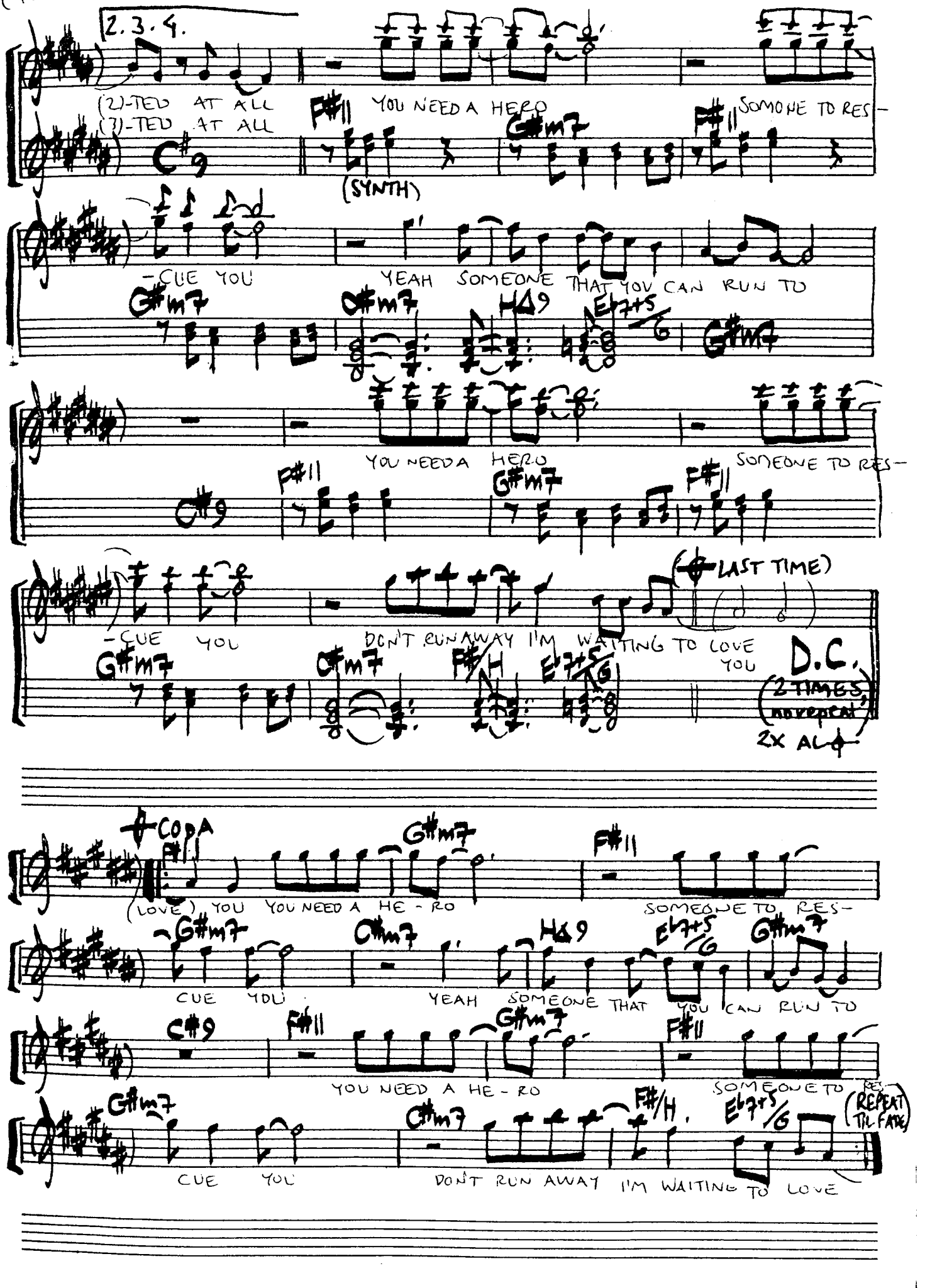
YOU NEED A HERO

MUSIC: RICHARD PAGE, STEVE GEORGE
LYRICS: JOHN LANG, RICHARD PAGE

(FROM THE RECORD: "PAGES" 1981)



(YOU NEED A HERO-2)

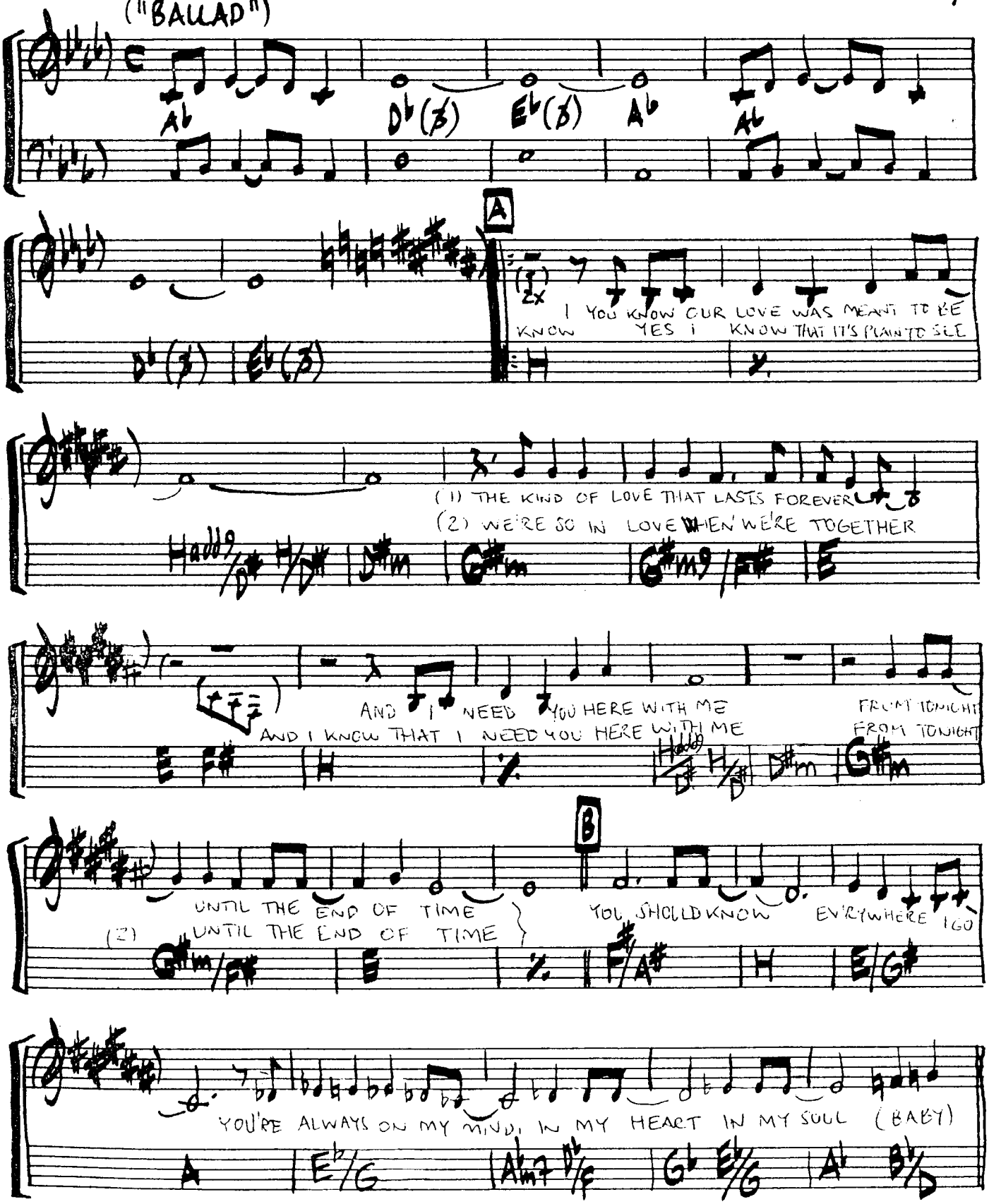


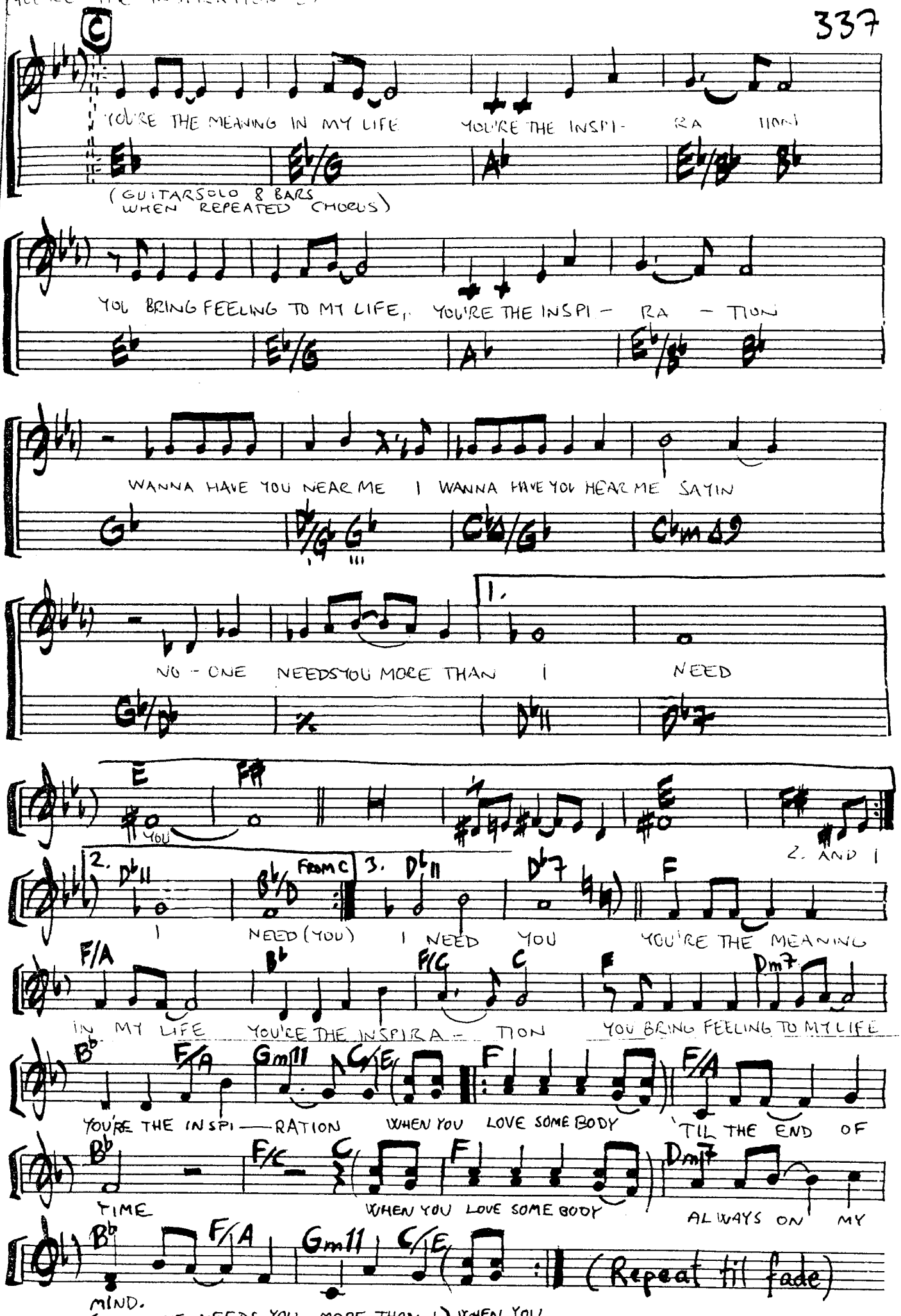
YOU'RE THE INSPIRATION

WRITTEN BY: DAVID FOSTER & PETER CETERA

(FROM THE RECORD: "CHICAGO" 17 ~ 1984)

("BALLAD")




C
YOU'RE THE MEANING IN MY LIFE
YOU'RE THE INSPI- RA TION
(GUITARSOLO 8 BARS WHEN REPEATED CHORUS)
YOU BRING FEELING TO MY LIFE, YOU'RE THE INSPI - RA - TION
WANNA HAVE YOU NEAR ME I WANNA HAVE YOU HEAR ME SAYIN
NO - ONE NEEDS YOU MORE THAN I NEED
1.
YOU
2. AND I
2.
I NEED (YOU)
From C
3.
I NEED YOU
YOU'RE THE MEANING
IN MY LIFE YOU'RE THE INSPIRA - TION YOU BRING FEELING TO MY LIFE
YOU'RE THE INSPI — RATION WHEN YOU LOVE SOMEBODY 'TIL THE END OF
TIME
WHEN YOU LOVE SOMEBODY
ALWAYS ON MY
MIND.
(NO ONE NEEDS YOU MORE THAN I) WHEN YOU
(Repeat til fade)